My ART History

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000.0 Introduction

This is a collection of all the pictures of my art that I could find. Drawings, paintings, and silk screen prints, but not photographs. They are arranged in the order that they were made, as best as I can figure out. Some stories and notes are included about them here and there. This book is not about how they were made or how you can make things like them. I only want to document my art so if someone has one or finds one they will know about when it was done and maybe even why.

Videos are on a DVD data disk of me dictating these stories.

Transcription of intro.

This file was made on the Canon Vixia HMF 50 1080i interlace camera. The video was exported very small SD to use in a PDF document and was transcribed using Happy Scribe then I edited the text. I dictated stories about things that I painted for my art history book. That's the purpose of it.

I like the quality of the sound from this device and I don't have to change it at all. The cameras on a little tripod set on a book at almost six feet away from me, it's about six feet away, but if I lean forward, I can actually turn it off. So that's why it's where it is.

Alright, so that's basically what the parameters are. Hopefully, if the stories come out all right, I will be able to have them transcribed. And then, with minimal editing, I could turn it into a text document to add to the artistry book.

Playlist of my stories I tell on videos

https://www.youtube.com/playlist?list=PLU2eKg3uAYHhJi6eUUZwRv_EQV28OQjIn

Some files are out of order, but look for them, they are there. Unlisted.

All videos have been numbered and titled and made into a Data disk. I put the number of the video that goes with the picture in this document. Look up the video and play it. Links are not made, you have to have the disk or go to the playlist. I'm just doing the numbers for now.

Chicago

1963 000.5 Still Life Drawing.mov

Art from orientation is gone.

This drawing is from 1964

Chicago 1964. Still life is the subject. This is the first picture that I made in painting class, the teacher set up a still life, told us to draw it. I didn't have any painting equipment. I had charcoal and Conti Crayons, maybe a piece of chalk. And I had a newsprint pad. So I did this drawing.

It hung above my mother's couch for a long time. It was a Christmas gift, I used to give my art away at Christmas time, because I didn't have any money to buy

everybody presents and everybody gave everybody presents. So I gave my art away.

This picture, I don't think ever had glass over it. The paper had turned yellow over the years, which really didn't hurt the image at all, because it's done all in browns, and oranges. So it actually looks nice. I got it back from my sister.

Alright, here's the story about the picture. My sister had a cat. And that cat did not like me. And my sister, I think she told the cat to hurt the picture. Because it reached up and it did its claw thing on the picture and made vertical scratches on it. I told you it didn't have glass on.

Alright, so I took the picture back from my mother's. And using Elmer's glue or acrylic gloss media or matte media. I mounted it onto a piece of illustration board or some kind of backing. And I rolled it, pressed it smooth, you know with tissue paper or tracing paper, and then I put a piece of glass over it. So it had this non-glare glass in one of these thrift shop frames, some cheap-o wood frame. That actually looks pretty nice.

I don't know where the picture is today. It's pretty big. It's you know, the large size drawing pad. It's an 18 by 24, something like that. So it's a large picture. It looked good and proportionately good over the couch. I think I may have the picture. I may not. So I'm saying maybe this is in the cellar. I haven't looked. But it was done early in 1963. And I gave it as a Christmas present that Christmas. It might have been in 1964 because I didn't take the painting class until the second semester. The second semester was the painting class. Because the first one I had to take orientation, and I didn't get to take painting. Well, look it up, still life drawing number one mixed media 1964. Yes, Chicago.

I did three of these in one afternoon. So the second story is that two more drawings were made. After I completed this one. The instructor saw that I had made a good drawing. And he took the class out of the room and took them up into the galleries in the Chicago Art Institute leaving me alone in the room. I wanted to stay in there. I told him I wanted to make some more drawings and he saw that I was working on them. I was using the bulletin board to post them up on. I think he came back from a tour and then he took the class out again. And the two drawings that I did after this one, which is very realistic, were very much more cubistic. The teacher was into Cubism and he was teaching us about Brock

and Picasso and Cezanne and all those guys. So I was drawing in that manner. And the two more drawings were very abstract, or much more abstract than this one.

I gave them to my uncle. I know I gave both to my uncle Tony. And I'm thinking I remember seeing them framed, going down his cellar steps. And they had not been mounted or anything they were on the same kind of very cheap-o paper. I'm thinking maybe he gave them to his daughter Cindy, and she may have done something with them. So they may still exist. I would look up Cindy Pavinich or Kenyan, Cindy Kenyan. She lives in Ohio someplace. So that's the second story. We have a cat and we have the Cousin.

01 Washboard

Mine. The Washboard painting was made in 1964 in the first oil painting class; this was the second semester or the second year of study at the Art Institute of Chicago.

The theme of the lesson was painting shallow depth, pictures of things hanging on a wall on the bulletin board. An old washboard was hanging on the bulletin board. I was attracted to that object, because I had seen my family do laundry in the basement, and they used the washboard and an old ringer to squeeze the water out of the cloths, ringer washing machine. So I had to do an oil painting of that.

I decided to divide it into fourths and to change the perspective of each fourth in order to create some depth in the picture. It's very subtle. But if you look at the frame of the washboard on the outside, you'll see how it changes from quarter to quarter and, and turns and goes into the distance a little bit each time.

The center area is the part that was done wet in wet. And it was abstracted somehow; I painted into it. That's the technique that I call abstracting. I look at the colors and if I see something then I mix a little different color an I put it in there. And that's how I did the middle.

The instructor, Bob Skaggs, was so impressed that he went and he got one of his fellow instructors in the college, brought him into the room and showed him my painting. It was done in just a couple days, in one day, or maybe two classes, three hours, something like that. And this fellow gave me a handshake. They never said anything. They just stood there and nodded their heads and grunted. Then they gave me a handshake.

So this painting was given to my brother, and he made a very nice walnut frame for it. Uncle Tony had some walnut. My brother also put the painting into the chicken coop. He put it outside in storage, and the freezing weather caused the paint to crack. A little bit did chip off, and I replaced it since. The painting was made on acrylic gessoed prepared Canvas, and I don't think it's a correct support for oil paints. I don't think the oil paint sticks to it well enough. White lead on rabbit skin glue would be much better. But you know, being a student, I just used what was available at the time that was easy and cheap and fast. But I liked that middle area. How I abstracted in that middle area formed the basis of how I do and did a lot of abstract drawing and painting.

1964 02 Table top

Nat Carter

Still Life table top painting had been displayed in the School of the Art Institute of Chicago student show in the museum. It was given to my brother as a wedding present. And to this day, it hangs in in his main house they still own it. He did give me the washboard painting back and it hangs in my stairwell.

The oil painting of the still life table top has a flattened space, according to the rules of Cubism. It's a deep space physical image that has been flattened to the picture plane of the canvas. So it's just the opposite of the washboard painting.

In between the two were two other paintings that were made that I don't have anymore. And they went to Catherine Rapp's brothers in Downers Grove, Illinois. One was of a playing card construction that the instructor made, and that was our still life. And it was all about flat planes, little flat planes like playing cards, like this little piece of paper in space. And he made a presentation of a charcoal drawing method that he created an abstract Cubist picture by drawing with the charcoal and then erasing with a shammy and drawing and erasing, drawing and erasing all these planes. And he would make a little cross inside each plane and show the perspective of where it was. And you know, it's like he filled the whole thing up. He did it, you know, in half an hour. So it was impressive! I loved it!

I did an oil painting in monochrome, there wasn't much color to it at all of just the planes of all these cards, and it turned out pretty well. It wasn't real big, but the size of the washboard painting sideways.

And then he had another still life of all glass objects with water and official and a goldfish. And it was on a mirror. And everybody stood around me and I painted it direct and I abstracted while I painted. That was fantastic. It worked beautifully. And then he said, Now do the goldfish, do the goldfish. And to this day, I regret that I refused to do the goldfish because I said, there's no gold in painting, you can't make a living as an artist. That's what everybody's told me. So I'm not going to put gold in the paint. I refused to try to put the bright gold colors to make them fit in space and stay and keep the fish inside the goldfish bowl and not have it look like it's dangling in front. I wasn't afraid to do it. I just had these weird ideas. And I refused to do it. I could have done it. You know, it's like, just put a little swipe of white here and there. And it would push the gold back into space. That was not the problem. I had other issues. I'm sorry about that.

Alright, so back to the still life table top. Right in the center, there's a gradation of these creamy earth tones where I mixed my first value scale and put it into the painting. And then the background. I didn't know what color to paint, and the instructor came and he mixed up a blue gray, using cobalt blue and an earth color. And he pops some onto the canvas. I said that's perfect. That's perfect.

Yeah, I was like, it has the earth color to make it harmonious, but it's cool. Whereas the still life was warm, and it created a space but I made big blobs and abstracted some so that it would bring the surface back from the distance to the surface of the canvas. I moved around, looking for the fifth line.

The fifth line is the line that your eye follows through a painting. And we learned how to do that with the playing card still life. So I used that idea in this painting. And when I got to the right edge, I needed something to bring it up. So I had that vertical band over on the right side. Anyway, it was a very popular painting.

One of the other students, Larry, did a painting of this same still life, but he did it with scumbling so he made an even flatter painting than I did and I really admired the scumbling technique that he used and how quickly he made a beautiful painting that can sell in his mother's gallery.

03 Harlequin

Acrilic, given to my sister, lost in Green County...found in my cellar .

The Harlequin. A lot of figure drawing classes were taken and we had to draw a lot of models, mostly big fat women from the south side of Chicago, because they were inexpensive models, I suppose. But we never had a young, beautiful person

of female gender. We rarely had a male who had a G-string or a loincloth or something. He was a dancer, but he would rarely be a model for us.

One of the gesture drawings that I had was was a very nice round kind of composition.
It struck my imagination. I wanted to do an acrylic acrylic color painting of it as a Christmas gift, deliberately made as a gift that I would give to my sister. And I did that, I used acrylic paints for the first time in a glazing technique. And I did this painting very quickly, I probably added more glazes the next day and it never cracked or anything and it worked really well. It is in my basement.

It was it was made on burlap. I had I had some feed grain sacks I got somewhere I don't know where. I stretched one and the canvas had a really rough texture and I put gesso all over it. And then I did an acrylic painting with a glazing technique on top of that. So that was that was really interesting. It was really fast and easy to do. I had fun doing it.

And the the Harlequin holds a Madeleine with no strings attached to show you can't make a living as a musician.

04 Euphoria

Kathy Rapp, rip, Downers Grove, Illinois.

Shown in a state wide art show in Peoria Ill in about 1964

The painting, called Euphoria, is the largest painting that I had ever attempted. I was sitting in the cafeteria, which was huge and filled with students from end to end and had automatic coffee machines. And I was drinking coffee with some of my friends, sitting around a table. And I had a scrap of paper like the back of an envelope or something like that that I scribbled some lines on as a sketch for the

painting. I had been reading Kandinsky's Point Line to Plane, and Kandinsky's Concerning the Spiritual in Art.

I tried to imagine spiritual shapes. And I had a pencil and I drew the little a curvy line, squiggly line in a circle and a couple hatches and that was it. It took like 30 seconds. I could feel something. I resonated with the drawing, the drawing resonated with me, and I went into the process of making the oil painting. Now it took a while. The yellow triangles at the very top in the center I did some of that scumbling that Larry had done on his still life painting, but below that in the left area of Blue Green, I did a lot of glazing to make it great depth. And there were other areas where more direct painting was used.

The name came because I was so excited that I had made such a beautiful painting. I thought it was beautiful and I was all excited and I was bragging and, you know, telling everybody, showing everybody. And somebody said, you're so euphoric you should call euphoria. So that's a good name. I'll do that. So I call it euphoria. I entered it in the Peoria Art Show.

So this could have been 1964 or probably 1965, because I remember that was in the warm weather, which was probably the next year. A friend of mine who lived on the north side had a friend down the alley from him who had machine equipment, and he helped me make a frame for this painting. And we got this aluminum and oak and bandsaw and counter sunk the metal and put big screws in. And I made this big metal frame for it. Anyway, it got into the show and we drove down there.

I kind of identified with the Russian painter because of my heritage and my grandfather. So I followed Kandinsky and the spiritual like it, like a Russian Orthodox. I gave that painting to my girlfriend, Katherine Rapp. And I don't know what happened to it, but I have some slides that I made of it. Kodachrome slides and I've been able to make prints, so I still could have a big copy of if I wanted to. Or anybody else could.

05 Six Heads

Pittsburgh Press Sunday Magazine, Post

Six heads. I went home to Pittsburgh at some point in-between colleges and in-between semesters. In my mother's dining room was a big dining room table. I cleared it off and took the Sunday paper, which had a cover on the Post magazine. I think it was the Sunday Post magazine. I think that's what it was called. But it was a newspaper, one sheet newspaper magazine foldout, and it had these six heads on it. So I got my charcoal drawing equipment and I copied that cover as a charcoal drawing. I captured everybody's likeness, John Denver, Telly Savalas, all these guys and the lady from Upstairs, Downstairs, she's a maid. I never watched the program. The lady in the top left. I remember her. I like her hair. I did that to prove that I could do portraits.

My stepfather had a charcoal drawing of his grandmother in the house and the frame on it was very wide, very dark and very lumpy with all sorts of bump designs like grapes or I don't know what they are. It's very beautiful and it's downstairs. I have it. I like it. I said, who did the drawing? He just said, Oh, some itinerant artist who passed through town. And he got a few bucks. I said, that's no way to make a living. I could do that. You can see the proof right here. But it's like I'm not going to try to make a living or even make money doing that. I can do portraits.

A lot of the students of the Art Institute of Chicago school would go to Old Town, which was on Wells Street in the near North Side in an alley between some buildings. They set up a grandstand and they were all lined up and they had lights and electric cords strung everywhere. And all the artists set up portrait drawing areas. Tourists and the drinkers and the parties and revelers would come in there and have their portraits made. I said, I don't want to do that. But I could do that.

A friend of mine was a real hustler. He got me a job at a meatpacking factory in Chicago. I stayed there one summer and I was making a lot of money. He showed me how to do caricatures of people. He was like a clown. We were, just he and I, he did his thing and he brought me along to show me how to do it. But he walked up and down the street and he would do hucksters, hucksters, and he would draw my portrait as a caricature. You know, he was almost like Clarabelle with the horn on his little box at his waist. And he you know, he would be gesticulating and talking loudly. You know, he'd do the drawing and then people would sit down and he would do their caricatures and he'd get five, ten, fifteen, twenty dollars to do one. That's like thirty minutes or less. Thirty seconds. He could do it really fast. He'd add a little bit of color and slap a mat on it and give it to them. And he was making money like that. It was, it was amazing. So that's a story of portrait art.

I had done an oil painting of John Wantz. He was one of the students at the Chicago Artist Institute, a classmate of mine. This is very early on. It may have been before the oil painting class. Anyway, it was in a figure drawing class. We had to do a portrait of one of the other students. So I did him because he had this humongous nose and I did a profile showing his nose. And I did it in the old master technique and I did a lot of glazing. It was an oil painting. It turned out beautiful, looked just like him. I wasn't mean about it. It's just that he had this very

interesting schnozzle like Jimmy Durante. It wasn't that bad. I didn't play it down either. That was the only portrait I ever did.

I think I did some sketches. There may be a sketch of Catherine somewhere or a self-portrait maybe in a mirror, but I never pursued portrait drawing. To this day, I still don't want to do it. But you'll see later, I used that lesson plan when I was student teaching, when I was a substitute teacher and when I became a full time teacher, I used it a lot with my students in the public schools. I did a lot of portrait drawing at that time and then there are a couple of drawings later I did do of family members. Turned out real nice.

1966. 06 Sketch

Mine This was a pencil sketch that I did with that abstract drawing technique, it was a little more comprehensive than the drawing that I did for Euphoria. This time I made a border that I drew inside of and I used the technique of looking into that I used in the washboard. It was also used a little bit on the left side and the creamy color area on the still life tabletop. So if you look inside that light yellow ocher and Naples yellow with white area, you'll see the technique on the still like tabletop. But I use the pencil and I look into the fibers of the paper and the

scribbling of the pencil, making little marks here and there. And I developed this drawing technique and it turned out so well that I got some watercolors and I splashed on there and I said, well, I want to use all bright colors and then light to dark with the bright colors. And then I got a big canvas and I tried to do another big painting. All right. This I call it, The Duck, because the big yellow thing looks like Donald Duck to me. So I think I started it in Chicago. I know the sketch was done in Chicago, but I did a lot of the painting, the finished painting of it, in my mother's house in Pittsburgh. She let me use her bedroom and she moved into the other bedroom and I did the painting in there and I completed it. So the sketch I kept, I never gave it to anybody.

07 Duck

250 Glass Run Road, I think. The oil painting called Duck, the Big Square Abstract Painting, was finished in Pittsburgh and I kept it. I think I stored it in my parents house until I came back from San Francisco. There are parts of that painting that I really like an I got into rendering with the oils, and I really like the feeling of rendering with the oils. I like the oil painting. The painting now hangs at 250 Glass Run Road I believe. I had kept it. And when I was married to Karen Krauss and we moved into that house upstairs, I brought the painting with me

and there wasn't any place to put it upstairs because of the sloping walls. So it was put into the living room downstairs. The floor had plastic runners on it over the rugs. The couch had plastic on it to protect the upholstery. And this crazy oil painting hangs on the wall of a family that likes plastic flowers and it's like, they never got rid of it. It's still there. I told my son Christopher from that marriage, he is in his 40s and had my grandchildren just graduated from high school, I told him to try to get possession of these paintings before that house was sold to keep it all in the family.

Christopher, my son, has most of my paintings. His house is filled with and I told him to try to get them from the old house that he grew up in. So that's where the painting is. And the interesting thing is that even though normal people who don't have an education beyond high school like my art, and they keep it and they didn't pay a dime for it, but you couldn't pry it out of their hands with a crowbar.

I don't understand that. But that's the way it is.

San Francisco

08 Pen & Ink Church

Pen and Ink drawing of a church. I moved to San Francisco and went to the San Francisco Art Institute for a couple of years. When I first got there, I started out by drawing. I had an apartment at 1444 Pacific Avenue apartment number 6 and had a view of Russian Hill. But I would go out sketching. I also sketched a lot from that view, but one of the times that I was out sketching, I went from the college, which was a Spanish mission at 800 Chestnut Street, I walked down to the Italian section. There was a nice park. There's a nice deli there, I could have lunch, and this big church. I had a bottle of ink and a steel tap pad. And I sat on a park bench and I did a sketch of this church.

I liked drawing with pen and ink like that. And I thought, boy, you know, I could probably be a comic book illustrator. Because I like to draw with this and there was a guy making comic books, making art books, that he would print at the Art Institute School, that I was going to, that had this part where they had some printing equipment. But this guy never talked to me. I would go up there and I would look at his stuff. And then I did a few way out drawings like that, sort of like his things. I really liked Crumb's comic books.

When I got to San Francisco, the Haight Ashbury love fest was just about done. The people were standing in breadlines at night outside the VD clinic, and I joined them one night because I was hungry and I got a loaf of bread made in a pineapple juice can and I dumped it out and I just about ate the whole thing. So much for the hippies.

But I was doing sketching. One of the pictures that got away was a watercolor of a lady's house, one of these San Francisco victorian houses. I would walk around in my bare feet outside because, when I was a kid, we used to go to North Carolina. I would always go barefoot. I was being antisocial and trying to act crazy. So I would walk around San Francisco barefoot and my hair was real long.

I did this real nice drawing of this house. And I did a watercolor using English water school technique. So it was the ink line and watercolor wash. It built up in thin, transparent layers and it was beautiful. I signed it and everything. The lady came out of the house and talked to me for like half an hour. Told me the whole history, how her husband built it, blah blah, all the stuff I don't want to know. This was just a cool looking house.

So I stopped doing house portraits because I figured I can't make a living doing house portraits or people portraits or whatever. I don't care. So I started concentrating on the view inside my house, inside my apartment. I didn't go out much anymore, but liked pen and ink drawing.

09 Watercolor

I liked watercolor painting and I was interested in the English watercolor school, which was a very light pencil drawing, and then the shadows would be put in with a blue gray. And then local color would be washed on and built up slowly and then details added getting darker, darker, leaving the white of the paper for white. And I did a detailed drawing of the San Francisco view, just the center part of it, that I could see out my window. And it was a little teeny watercolor. It's only about that that big, 8x10 would be large.

I got to fly home a couple of times for holidays that I put in a cheapo frame, gave it to my sister. She later sold it to a dentist. I mean, she didn't wait very long and she sold it. But luckily I had taken some slides of it. She was trying to show me that, yeah, you can make money with art. So I thought I'd try to make an oil painting of the same view only larger.

10 SF Oil

The San Francisco Russian Hill oil painting was begun in San Francisco. The canvas was prepared in a very strange way, I used a fine weave linen campus and I put it on an angle so the warp and the weft were tilted. Now, I stretched it from the center's of the warp and the weft. But I wanted it to follow the diagonal sloping of the hillside, don't ask me why.

The technique I used was rabbit skin glue and then a white lead layer and a very fine tip pencil drawing was made of all of the elements. And then I washed the color on using turpentine and a little bit of them varnish. Colors were built up, using a little bit of them where everything was washed in first, very thin with turpentine, maybe a little bit of oil. But I completed the entire painting as a wash, like the watercolor was.

We had an instructor in an oil painting class, and he was a young man. He was like a beginning instructor or something, and he actually talked to me once about the painting, and he didn't really instruct me. But I overheard him talking to somebody else about my painting, saying the beginners always just block in a solid color. They never do it with it, they never splatter with a toothbrush. They

never stipple. They never use dry brush. They never scramble to get all the textures and colors that are within a roof top of shingles that are worn with age.

I said, well, I said to myself, well, that's very nice. He actually had something to say about my artwork. And he wouldn't even talk to me and tell me, but he talked to somebody else within my hearing in order to instruct me. And I thought that was really bad. I didn't like that. I did like what he said about how to do the painting. I remember to this day. And I wish I had done more of that to that rooftop, the big green shape at the bottom of the picture. I was more interested just in the central area.

All right, a couple ideas. A couple of things about the painting. On the far left is Mount Tamalpais. Just to the right of that is the moon. And from where I live, in the direction that I was looking, which would be north, because the sun was behind me, it would go east to west from behind me, I had north light in the studio, it was wonderful. You would never see the moon, but I put the moon in there because there's no people in the painting. There were no people in my life, so I didn't have any friends. So the painting I call, Everybody's Gone to the Moon, that was a song that was popular at the time. So that's why I put the moon in the painting, because there were no people in my life or in the painting.

All right, so Mount Tamalpais, the details of the center fascinated me. The hillside on the right, that's Russian Hill. I used to go up there and wander around, draw from different areas. The rich people lived in these apartments, in these big high rises. And I thought if I could make paintings like this. Fast enough and make enough of them, I could probably make a living. Anyway, I thought that was my idea, that the the idea of drawing and painting still life that I learned in Chicago became drawing and painting the cityscape. The city became my still life.

So I wander around the city and do drawings. That was the idea. I did a lot of realistic drawings. There were pencil drawings that I had made of that view before I made the painting. They're gone. I don't have them. I don't know what happened to them.

I had portfolios that I would just leave when I would move because I couldn't take everything with me. So I had collections of books that I would just leave. I couldn't take with me, I didn't have room. When I left that apartment, I moved into

my Volkswagen bus, I didn't have room for much, so I left stuff behind whenever I would go.

That painting was wasn't finished in San Francisco, but I finished it later. I didn't want to finish it because I didn't want the bachelor’s degree. But the people at the school helped me and we shipped all my artwork back to Pittsburgh.

11 Night

It's called Night. Another version of the San Francisco landscape view from my apartment was at night. It was a smaller version and it showed the clapboard of the buildings and it was done predominantly in greens and dark colors and it’s called Night.

I used the drawing into technique, the painting into technique like I used in the Washboard. The horizontal lines of the buildings looked like the grooves in a

washboard. So I painted wet in wet. And if I saw stuff then I did a little bit of abstract painting, whatever I saw in the paint or something noticed, if I noticed something then I would put a mark there. And that's how I did it.

Near the end of the painting, I did add a person or two in the picture, and if you look carefully, you'll see them, the crazy looking images. I don't know if anybody ever noticed me looking out of that window, out of those two windows in my studio or not. But I added in a couple of people in the windows in the painting. That's the painting I called night.

Now, I think there was I had a How to Oil Paint book by Reinhold. It has some black cover and it showed how to do some techniques. And I did some color studies from it. The area at the top left of the background in this painting was made by a basic mixture of a gray with some color. And I painted the whole thing solid. And then I used the techniques by adding color and layers over top of that and into it. And I made the plans of the buildings come forward by adding more color, more color and painting into it. That was a great technique. I really liked that. It was a good technique to use.

12B Day

DAY. The Night painting worked out so well that I tried a larger version and called it Day. I changed the view a little bit to the right. I could see the cable car go up that street. The ringing of the bell was like the bright colors that I used in the picture. I exaggerated the colors and I exaggerated the lines of the boards of the buildings and the lines and the edges of the painting of the buildings, the drawing, and I exaggerated the abstraction of the painting into technique.

When I lived on, I think it was Eureka Street, south of the city, above the tunnels, where you could see the old buildings across the street and the skyline of the city from the front window. This painting hung in the stairway. And I was talking about this painting and saying how easy it was for me to work like this. And I mixed some colors and I and I actually painted went on the painting. It was hanging in the hallway and I hung over the banister. I reached and I, I added some of the reds and my friend Jim Rapp, the brother of my former girlfriend said, man, if you can do that, I mean, you know, you can do anything you could you can make a living doing that.

All right. So here's another story. The dean of the College of the San Francisco Art Institute invited the students over to his house for an opening art show party. And we got to see all his paintings in the art show. Then we went to his house for a party and we drank had wine and cheese and stuff like that. And he talked about, well, he had, his theme was the San Francisco cityscapes, but he painted them in this very direct, bold, thick method where they were done very, very quickly. And I thought they were all very, very ugly. But the idea was that he did a lot of them. They were very bright colors and they were done very quickly. So that was his whole teaching, OK? And then he had a show and he invited all of his rich friends and they bought a lot of his pictures and that was his lesson to all of us on how to make a living as an artist.

I hated it, he didn't talk to me.

13 Morning

Morning, the school was being remodeled and they were using cast concrete, they were making circular parts of the building in back of the old Spanish fort, and they had cut plywood forms, ribs to hold the plywood so they could cast the concrete with vertical boards holding the concrete. But these ribs were cut. This

big circular ribs were cut out of plywood and then they were discarded and thrown on the ground. So I collected all these round things and took the nails out of them. They were plywood curves, like that, that they had cut with a saw, you know, and I collected them. So I made stretchers out of them and I started making round pictures.

This picture is called Morning and it's round. And it's a bull's eye of one part of the view from my apartment at 1444 Pacific Avenue number 6.

An art history book, with a very textured cover and gold embossed letters saying, Art History had a picture of Saint Francis in ecstasy. That in oil paints over Tempera paints. I think it was a very early version and it shows St. Francis coming out of his cave and I identify with that because my apartment was like my cave and he was barefoot. I was barefoot. He had long hair. I had long hair he is like. But he came out in the morning. It was like, in ecstasy. Oh, praise God. And I thought, man, that looks like ecstasy. That's how I painted this painting. And I used some glazes, lots of careful. I used bright colors, clean colors. And somehow I duplicated that effect and the painting was very successful. I thought it was successful.

I wanted to protect it, so I put Damar Varnish over it and I put it on too thick, but it was shiny, it was hard, you could tap your nail.

I had a new girlfriend and I took the painting under one arm and her on the other arm. And I went to a local San Francisco art gallery and I walked in. I showed the picture. I said, I want to sell it. I think they gave me 50 bucks for it or one hundred and fifty bucks. And I walked out. I paid my rent. And then, you know, very soon after I broke up with the girl because I figured, I'll never be able to make a living as an artist painting San Francisco cityscapes enough that I could support a family unlike my dean at the college, because the method that I use to paint takes too long to do.

But my paintings look a lot better than his paintings.

14 Sketch

An ink drawing sketch was made over top of a pencil drawing and just a little bit of gray wash was used here and there, it might have been. Water-soluble like, I think I might have discovered Water-soluble by this time, anyway, I did a round format and I did the scribbling and drawing into a technique with the abstract cubist kind of method that I had developed. And I came up with this sketch and I said, OK, I want to make bright colors.

And I started getting ready to make a great big round painting much, much bigger. The forms that were used were of different sizes and most of them were really big. So I was able to make several very large canvas stretchers, and I had to order some canvas that was big enough to stretch on it, so I started making plans.

15 Big Round

The Big Round Abstract was made from a small ink sketch. I painted it in San Francisco. I worked on it pretty hard. I didn't get back into glazing. I really wanted to do more of that, but I never got back into it because the method of painting was becoming more direct. When I started the painting with Earth colors, with

bold, scratchy kind of technique, and then after that dried, I would get the values studies down and which areas were warm, which were cool, which were light, which were dark. And then I would add colors and I would start, you know, big, bold colors here, there and everywhere. And then I would refine them and then I would render last. And that's the way I made the painting.

I think I had roof racks. I had a Volkswagen bus. I drove the bus from Pittsburgh to San Francisco and I still had that bus. So I was able to keep the paintings because I put them on a roof rack because they were that big. Or I kept them in the school. I think I kept them in the school. All right.

Here's the story. When I made a painting, the teacher, this is a different teacher, gave me the key to the school so that I could go in there at night and paint any time I wanted to. That was nice. I did a lot of painting, so because my paintings take a long time to make and I would make them in layers like that English watercolor school method, so I would start with the drawing and the earth color layer, and then I would build up the colors and then I would render that glaze.

And that would be how I did the painting. Well, he said, well, why don't you just stop at the Earth color stage? Because it looks so nice. I said, well. I would. If I had more storage space, more canvases, more space, more stretchers, none of which I have, nor can I afford. So I'm putting it all together in one.

16 Red

Barbara Backlars's brother, from Monroeville PA in the early 70's

The big red abstract painting is the best thing I ever did in my life. It was done in San Francisco (at the school) and it took a lot of layers and the underpainting for it was so good, everybody wanted me to stop and make another one, but I didn’t, because I couldn't afford it. So I had to prove that my method was good, so I

would change, change, change. And I developed. I tried really hard to paint abstract things that actually looked good, and I wanted to create a lot of depth in the painting. So I refined, refined, refined, very small adjustments.

Now, that was the best time I ever had as an artist. The art studio that I was oil painting in had a lot of these wooden easels all over the room. A smaller room, you could slide your pictures into this rack. Man, would I love to, you know, have a place like that. Anyway, I had a key to that room and I could go there and I could paint.

So until I could have my own studio to do this and explore these techniques and have the money to fill up these racks with paintings of all the different layers, I put all the layers together.

There was a young lady who oil painted in that room and I watched her because she had a technique that I didn't use. She had these little pots of paint. Maybe a pint of paint in each pot. Little cans and you pry the lid off the can and the paint was pasty like. This girl used a brush, bristle brushes, an she stabbed them into the can and smashed it onto the painting. And she would make a painting a day and they put it into the rack. She had some kind of job. She lived in a storefront on a corner. She was very beautiful. And I included her visage in one of my drawings. And a little, little drawing, about this big that's called Her, that's her picture and it's her portrait down on the corner. And she said, why do you take so long to draw or paint anything? Just do it like this. Whur, Whur, Like the Dean. I said, well, I'm trying to get something that I feel into the picture. I don't know what you're painting, but I don't feel anything from it. It doesn't resonate with me. And I don't think it resonates with you either. You're just doing stuff and don't stop until you run out of energy.

There was another girl in the class who used a lot of paint but she used a pallet knife and she smeared it on and watched how the colors mashed together then she would scrape it off and do it again.

I thought, ohh man, so I wasn't getting any inspiration from those people. I got my inspiration from doing realistic drawings of the city. My repertory repertoire was built up by this time, buy doing a lot of drawings of realistic things. I had a theory that it would build up in your mind to the point where you could then have a lot of

information in your experience of drawing and painting that would get all mixed up in your brain and then you could make better abstract pictures.

So there's elements in the big red abstract painting that I made that look like street lights at night and cable car wires and electric sparks and ding, ding, ding and street lights and windows at night and bright sun in the day time and and details of buildings and lines and edges and angles of boards. And I did a lot more painting into that picture and I think I finished it in Montara.

I moved in with a woman, Ann Hallet and she had an old store in this little town. And I cleaned out her front room filled with all this stuff that she had saved over the years, hoarded and boarded up. So I worked on the big abstract there.

But before I went there, I was still living at 1444 Pacific Avenue and I took the painting up onto the roof of the building. And I photographed it with Kodachrome, on a gravel roof, I used to go up there and sunbathe, and it wasn't finished yet, it was still in the like a dried paint layer stage. It wasn't oily enough yet. But when I was in Montara I was doing, the more oily layers and the more refined details.

And I also worked on it at Eureka Street and I took it in the backyard there. That's the the photographs I made with all of the grass. And that was much oilier. And I used it there. So I don't know if I lived at Eureka Street before or after Montara. I think I went from Montara to Pittsburgh.

But anyway, all these paintings, I didn't have any money I couldn't make any more paintings, I couldn't stay in the city any longer. I couldn't stay in Montana any longer. That was down the coast Highway one, and I didn't have the bus anymore. So I had to go where I had to go. Or I'd be drafted and sent to Vietnam and somehow ended up in Waynesburg on the family farm 'cause I could live there for nothing.

The people at the Art Institute helped me a lot. They built a big crate for all my round paintings and square paintings in there and they sent me home.

17 Her

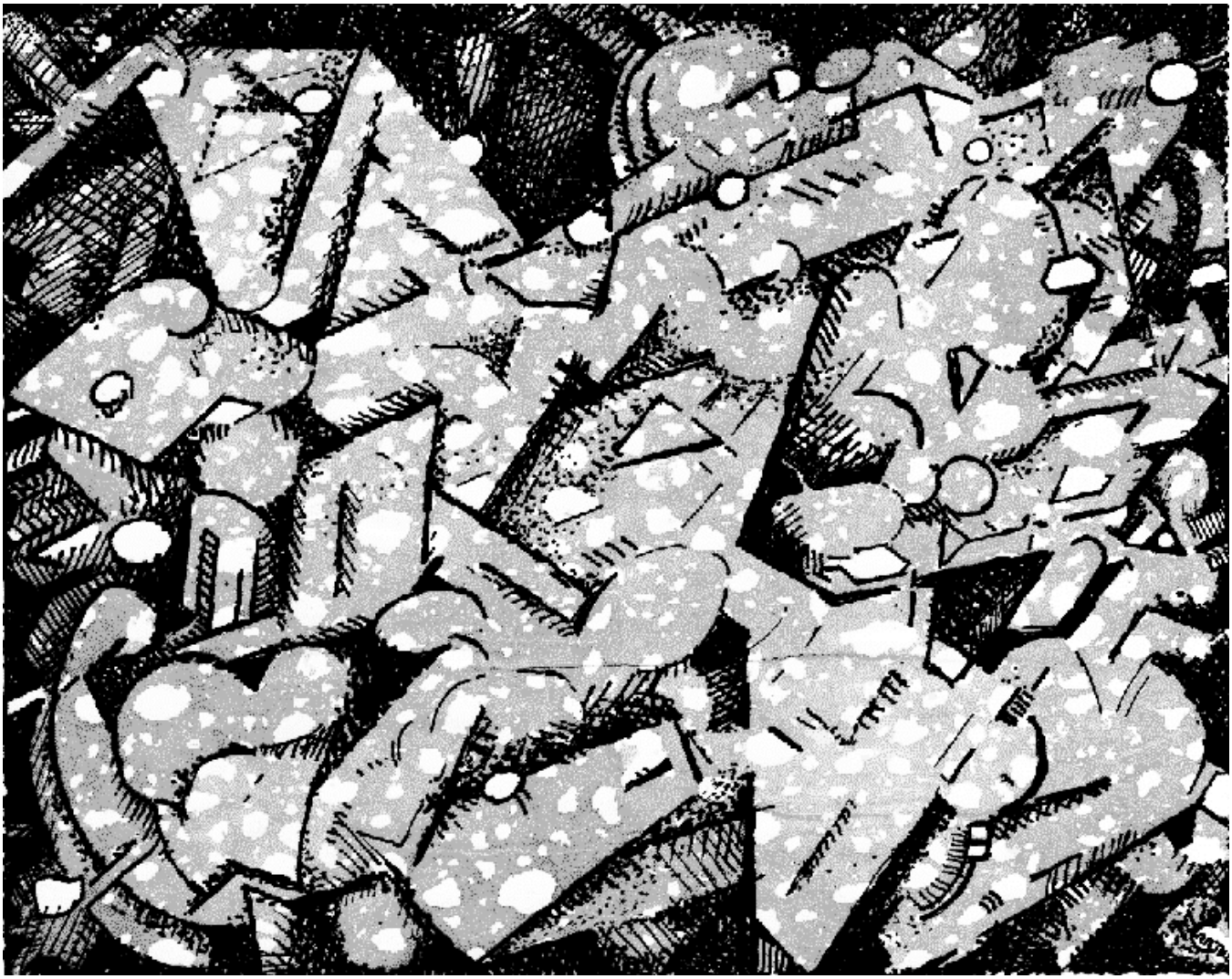
She is top right. That's called Her. I moved out of 1444 Pacific Avenue and I moved into my Volkswagen bus, I remodeled the bus. I put in curtains. And cupboards. The floor that I made in the past was elevated and a mattress fit and I would sleep there, I had a camp stove and I would cook soybeans and I tried to learn how to sleep on a incline because the bus would be parked outside the

school. And I was like trying to sleep on one of those San Francisco hills at a 30 degree angle, it was not easy.

I didn't like that much, but I tried to do some artwork while I was in the bus. I had an ink roller and I did a rubbing. I actually drew into the wood with a ballpoint pen or something, and then I rolled some ink on it and I had a piece of rice paper or something, tracing paper maybe, and I did a rubbing of it. And then I had a rapidograph and I did very fine lines. I drew it to that little square and I kept it. I didn't give it to anybody; who would want a little tiny drawing like that? Nobody would understand. And it was small if I could keep it and I could keep it secret. I saw part of the picture near the signature that looked like that girl. That I was I had a crush on. Never dated her or anything, but I would visit her and talk to her. Look, we didn't click. Anyway. I put her face into that picture, so that's that's called Her, it's brown and it has ink lines and I did it in my bus.

I lived in my bus.

18 Truckin



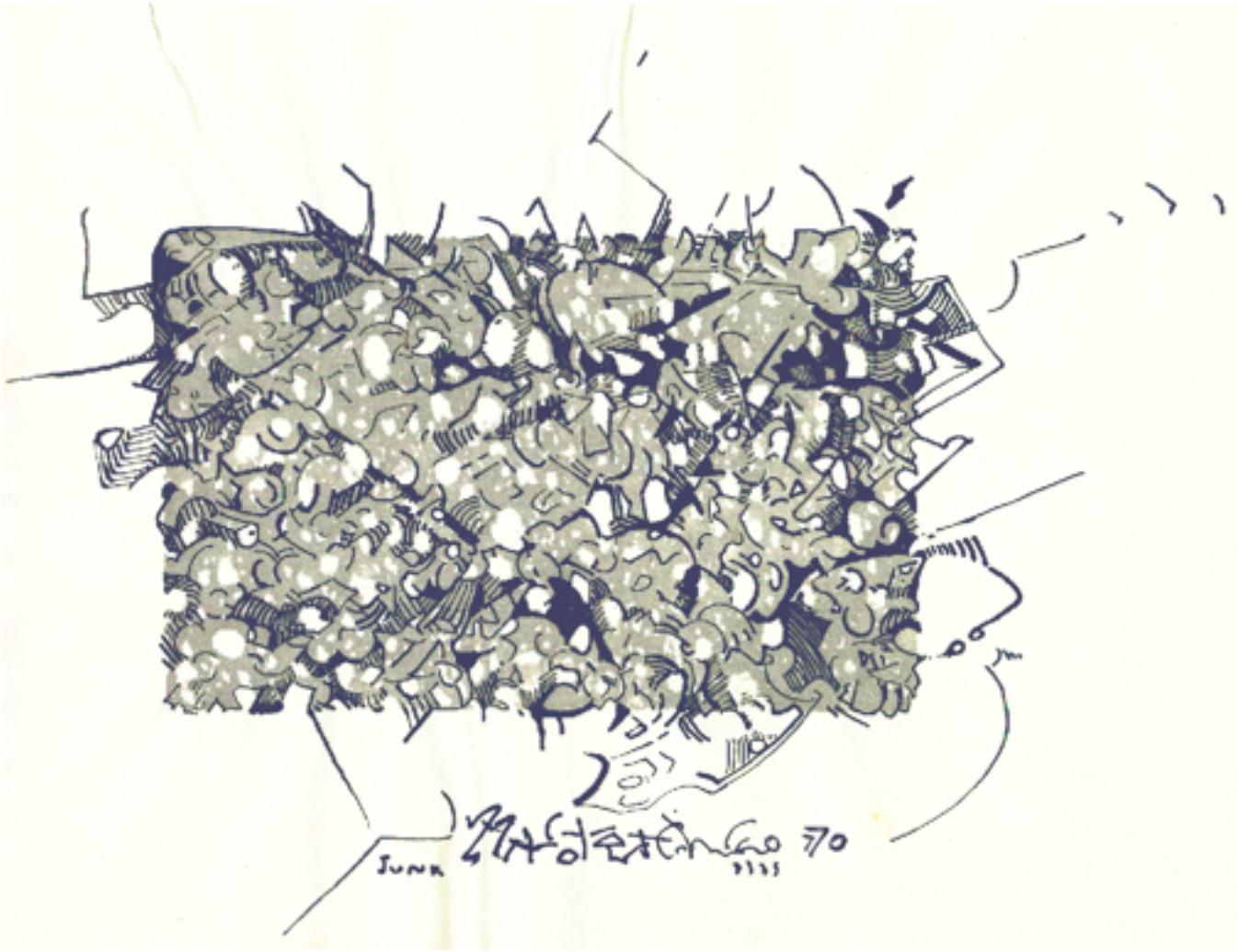
And I call it Keep On truckin. I think after I moved out of Montara, I stayed in a room back in the city for one month and I wanted to do some more pictures like I did in my bus. So I got a saucer and some ink and a sponge, and I made a dilute solution of ink so that it would sponge print gray. And then I drew into the sponge prints with ink. And there is a series of drawings.

This is the only description I will make. But there are four or five drawings that I made a whole series of them, and Truckin was one of them because it looks like somebody carrying a canvas, striding horizontally. And I call that Keep On Truckin because I like Crumb in his comic books and I didn't have any of them, but I had seen them and I really liked them. That's called Truckin and Splurge and there's a Tower and then a whole series of them, because they could have

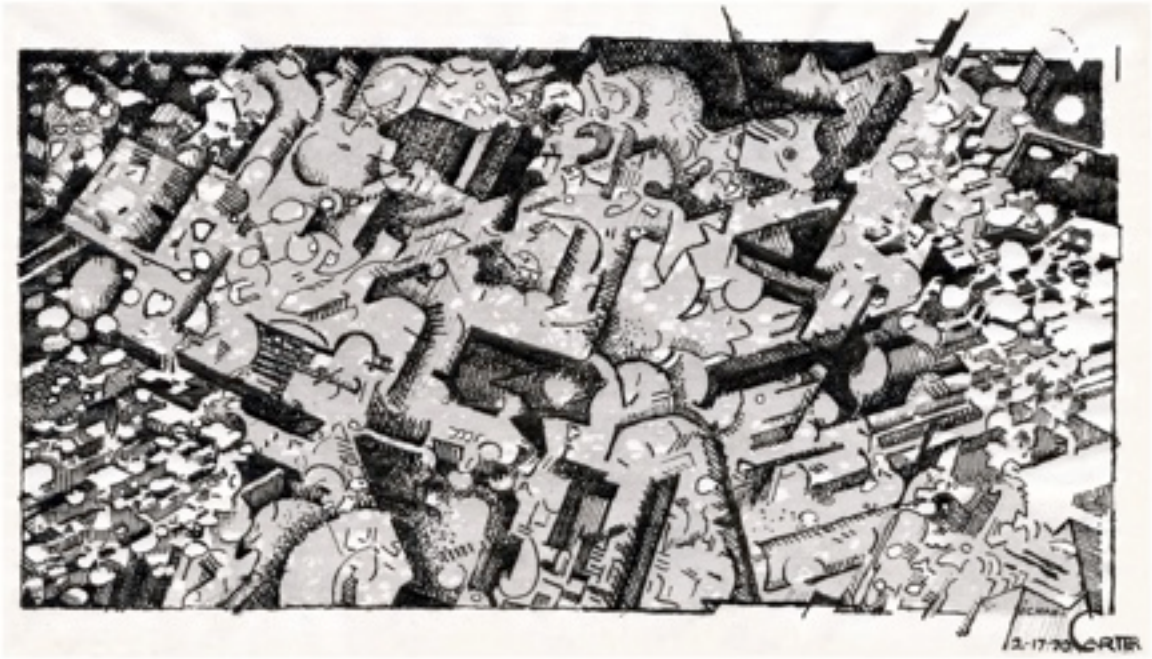
been made into oil paintings. Couldn't do the paintings, but I could do the drawings.

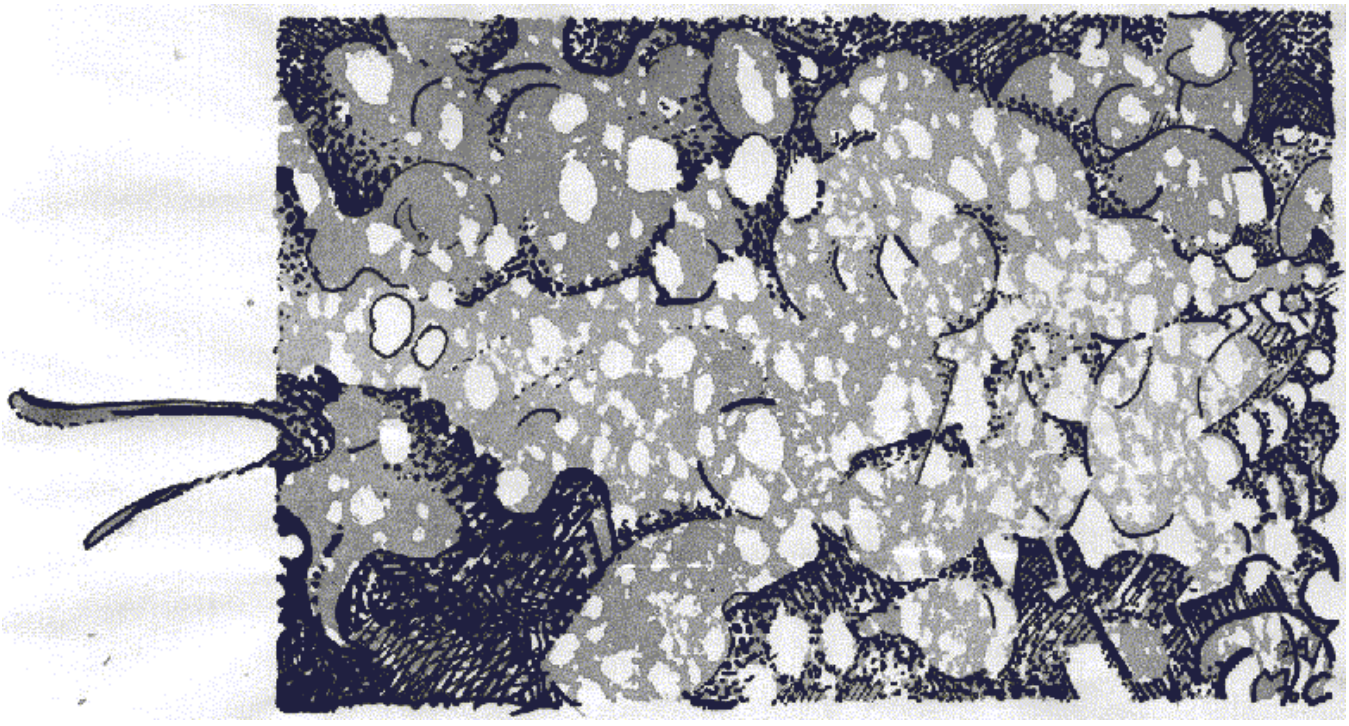
And that was a good technique. They look good. They were useful. They were stimulating. And I could easily make paintings out of them.

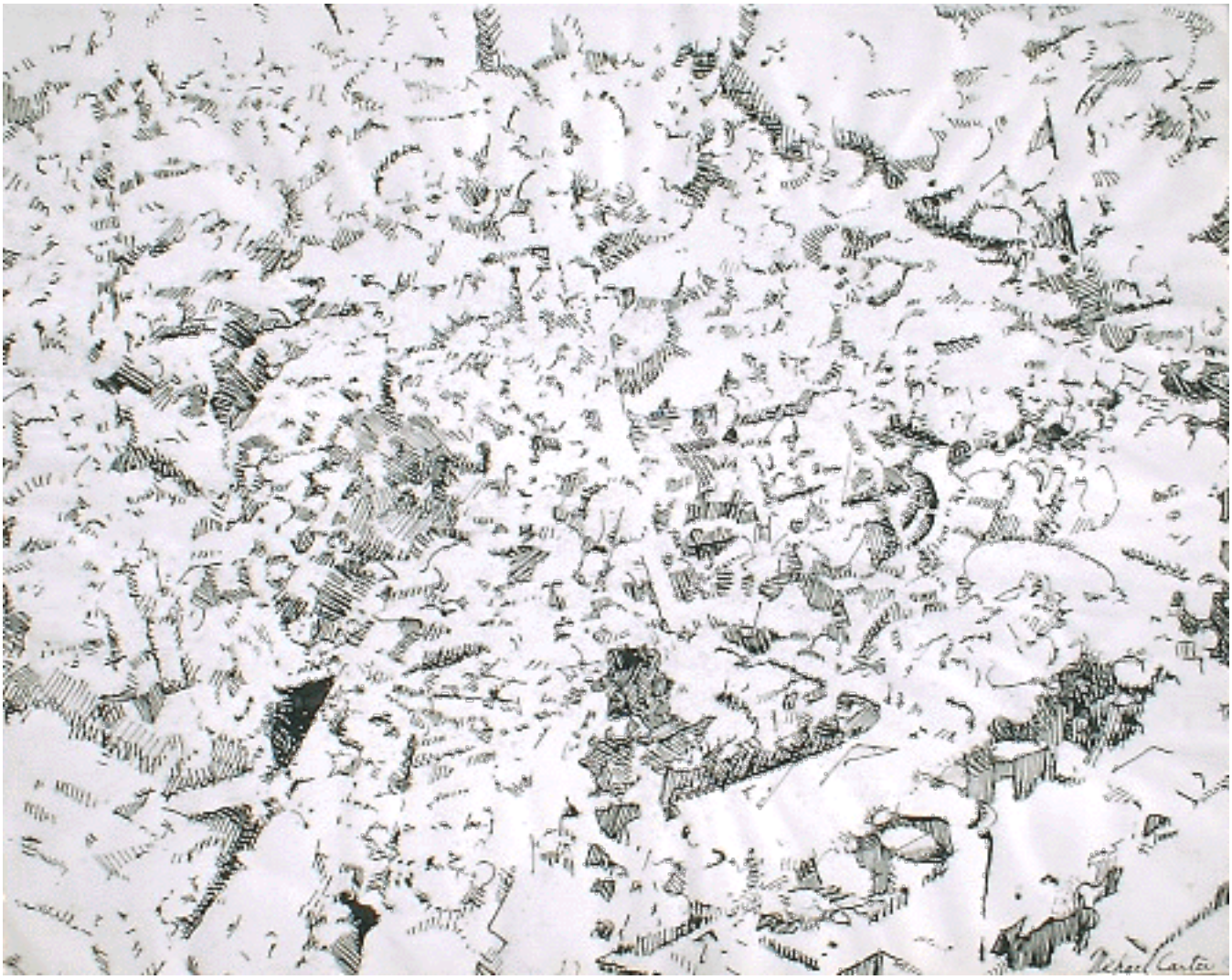
1970

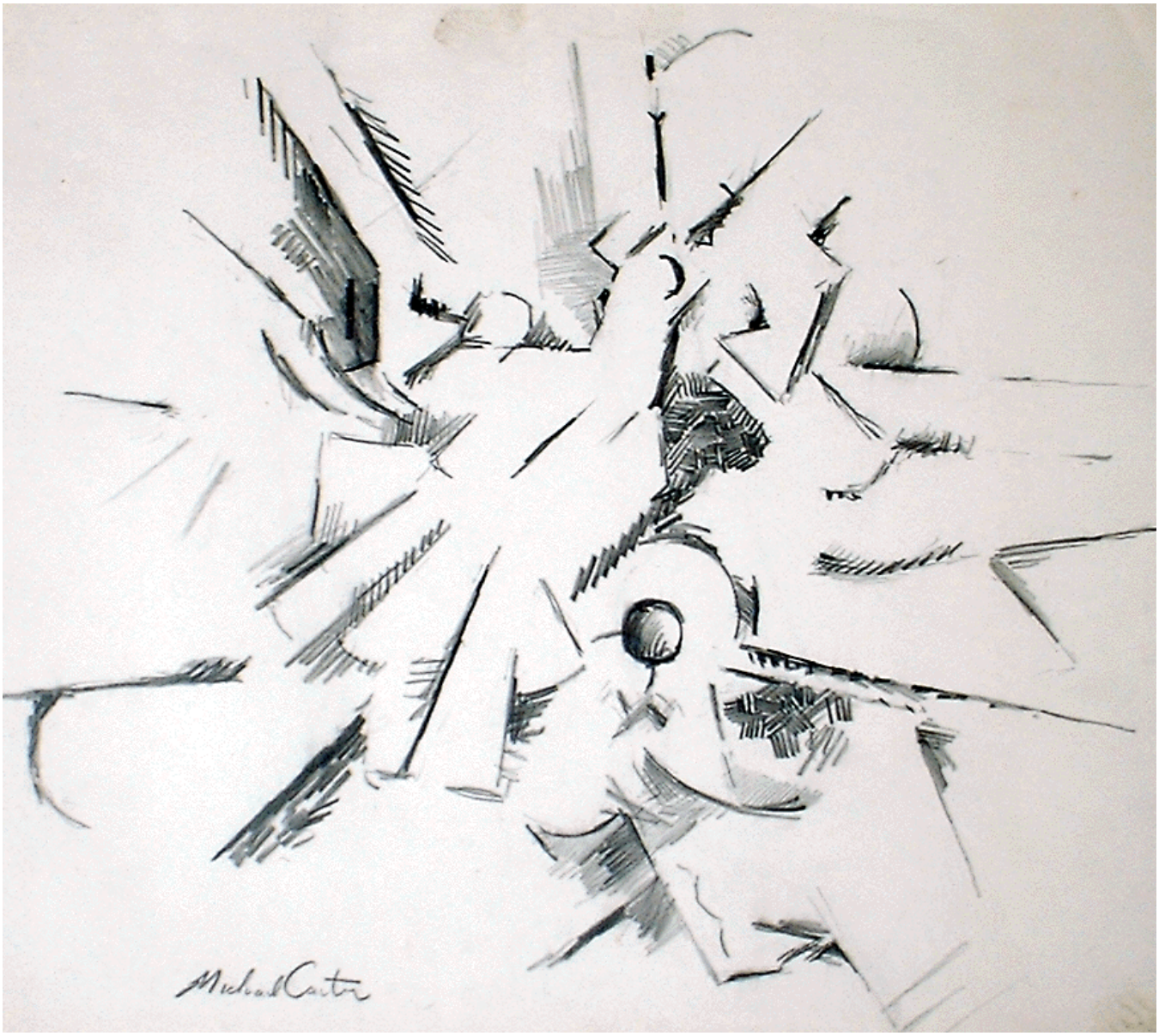


M. CARTER









I think this was an early drawng

Pittsburgh

20 SF Oil Finish

Waynesburgh, Ruff Creek actually. This painting was begun in San Francisco but finished in a farm house 40 miles south of Pittsburgh PA

San Francisco's cityscape oil painting, the big one, was completed after I moved back to Pennsylvania from San Francisco. I lived on the farm in Waynesburg, outside of Waynesburg, 4 miles outside of Waynesburg, almost to Rough Creek. I carried water. I dug an outhouse. I had a little tiny coal stove that I didn't have coal for, I used sticks. I was like Henry Thoreau living out in the woods.

My brother badgered me to finish the oil painting. I was fixing up the house to make it livable while living in it. During the summer, it was very hot, sweaty, but I used one of the rooms upstairs to paint in and I remember painting all those little tiny details. I didn't like that, it took a long, long time. And I lost the desire to make a living by painting San Francisco cityscapes for rich people who lived in high rise apartments because it took so long. The insides, a little thing, all those details! I mixed Damar varnish with the oil paint with oil, because it made the paint very crispy and it would hold the texture and I could put little lines that were

built up. They didn't flatten out or anything. So I very slowly over painted everything and I completed the painting.

My family also badgered me to finish my college degree. I had a bicycle and I would ride the bicycle to the Waynesburg College campus where I took sociology and psychology. So they figured out that I needed some help in those areas and required me to take those courses in order to get to complete the requirements for my bachelor's degree because I was crazy and I was no good with people in society.

And so I lived out in the woods, psychology and sociology. I enjoyed the classes. They were nice. I did well, and I rode the bicycle four miles in, four miles back, three days a week, four days a week. I don't know, all week, rain or shine, whatever.

55 Cracks

The San Francisco oil painting landscape was reframed, was restretched by the man who owned the gallery at Casti Village. And he yelled at me and complained to me that I had painted on a wonky, diagonally made canvas. And I explained that I had done that I said, yes, that's that was to show the tilt of the city. Well, when he stretched it and made it taut again, he did it from the vertical and horizontal and not on the diagonals like he was supposed to. And that resulted in the he made cracks all over the picture. He's the one who put the cracks in. I said, I don't care if you put cracks in the picture because San Francisco is all cracked up. It's on an earthquake fault line. And so you just made the picture more authentic. That's the story about that picture.

21 Snail

And I carved this snail. This is the snail. While living on the farm near Rough Creek, I would wander around the woods and I went up the stream next to the house. There were there was a quarry on the hill above the stream. There were a lot of big blocks of sandstone everywhere, not blocks, lumps that had probably rolled downhill from the quarry and were in the stream bed. But anyway, somewhere along in there, I found a suitable, really big clean piece of rock that big.

And I had pushed it out of the woods all downhill until I got to the farmhouse. And then I had to push it up a little bit to get it out in the yard next to the farm. And there I had my old stone carving tools from the Chicago Art Institute orientation class and I even took a class in sculpture because I liked it. So I had a mallet and some chisels. And of course, Don had a lot of stone cutting tools. And I used his old grinder and I would sharpen the points and everything. I had a rake, that's like a fork. It's a fork, maybe four or five points on a flat chisel. And I carved this snail.

This is the snail. I looked at the stone, I looked for forms. And then I would carve; I didn't have any sketches. I just looked at carved.

I went to an art show, one of those festivals in Baldwin or someplace like that. And I took that stone and I sold it for fifty dollars. I didn't want to live with it and carry it around everywhere I went. It was certainly not enough, way, not enough. And now I wish I had it.

I wish I had a lot of the art that I made in Chicago, but I don't have anymore. And that includes ceramics, sculptures, figure drawings, prints. A lot of stuff was lost.

But the snail snail is great and it still exists somewhere.

I hope nobody painted it.

Oakland. 22 Big Purple

Big purple. I moved into Pittsburgh and I was on South Craig Street in Oakland, above the comic book shop. It's an old house and they were renting rooms. And I think it's the building where The Phantom of the Attic, where a comic book shop was. I rented one of the rooms, I shared bath and I had some stretchers. I stretched the big round painting and I started in the abstract.

Now, this one was done differently. It was laid down on the floor and a dark earth color purple, I think it was March Red, was used and I had bought a rigger brush at a local art supply store. It's a rigger. It's short like that. It's a sign painters brush and has long pointed fibers, very soft, and it's used to make long lines in sign painting. So I mixed this texture all over and it was flat and I walked around in circles. I was using turpentine, so it really stuck and stuck up the whole place. I had to open all the windows. It was not appreciated. I didn't like it nobody liked it. I painted into the ground that I had made wet in wet. And I painted the painting all day, maybe two or three days until it was done and then let it dry.

There's a couple of stories that go with big purple. One of them was when I got married, that painting was on the wall in the bedroom, on the side of the bed, on my side of the bed, the left side. And one night in the dim light, my new wife shrieked because she thought she saw a person's face in the painting and he had an Afro. I laughed and laughed. I said, Honey, when I made that painting, I was in a place where the man of the house who was renting rooms was an African-American and he had a big Afro. And I think his vibes got into that painting. I never saw him. I have yet to see it. But that's what she saw. She saw the guy who rented me the room. That was weird.

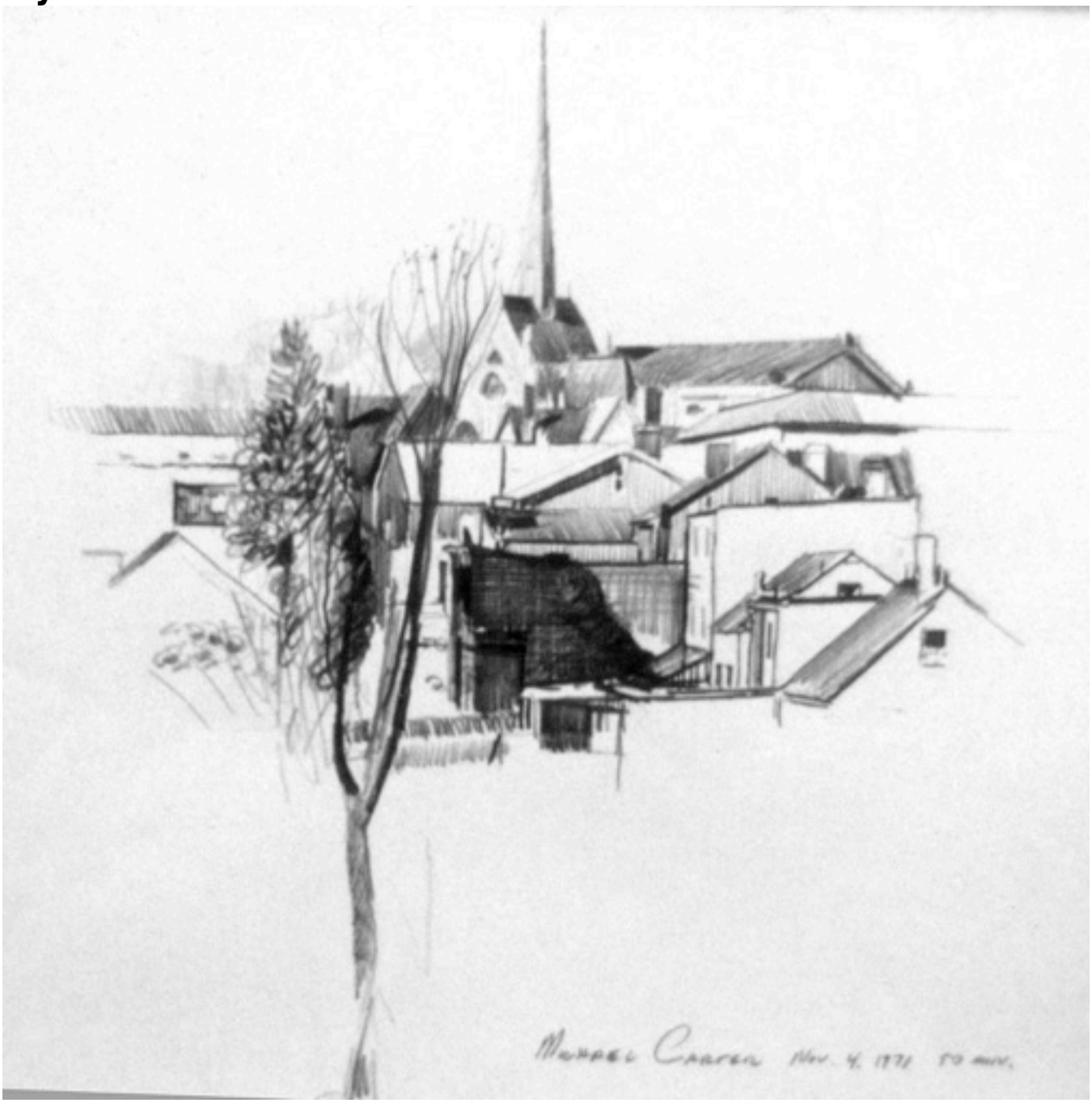
Now, another story was when the two of us and our child lived on South Side 136 South 11th Street, last house at the top of the street, next to the railroad tracks and a big yard, big purple was in the living room and we could sit on the couch and look directly at the painting so we could lean back our heads. And I did a guided discovery, sort of almost hypnosis on my wife and guided her perceptions to look at the painting with retina fatigue we laid there. Then we rested our heads and we stared at the painting without looking away. The first thing that happened was a sort of the glow around the edges. And I said, well, just keep that glow and keep your eyes in the middle of the painting someplace around the center. So it's centered in your field of view.

And I kept talking like that and we kept looking like that. And the painting started to do all sorts of things. It was really wild. The low intensity colors make that very possible because it utilizes a lot of the retina and the retina fatigue causes the colors to glow and to change and then the mind starts to try to make sense of it. And it starts to connect this part with that part, that part with this part. It starts doing things.

That's how I paint. I mean, that's what I see when I paint an abstract. I try to describe that to my wife. And she saw it also. And I said, that's what I do when I make an abstract drawing or an abstract painting. This is what I try to see. And I try to select then things that resonate within me and create some feelings because then it might be something meaningful. This painting obviously doesn't have anything meaningful in it to me. It's just the beginning of a painting. It's the first stage of a painting. You know, it's it's the thing that I would then paint into and then I would paint all those connections and try to make something happen, like the big red abstract painting done in San Francisco.

That's big purple.

My First Show 23 Broad Stroke



I rented a room on Morewood Avenue and I started making pencil drawings of the city. I had a book from Carnegie Library called Pencil Drawings by Ted Katowski, Broad Stroke Pencil Drawing.

Broad strokes pencil drawing is when you peel the wood off of a pencil graphite core and you sand the core to a flat shape. It might be a diagonal and it might be a chisel point, but it's flat. And when you put it on the paper, you use the flat part and you make one stroke and it makes a plane. It has width and length. Of course, there's no thickness, but it's like a brush stroke with a flat brush. You just bluup. And it makes a square or a longer piece of rectangle, horizontal or vertical. Now, depending on how hard you push. And also how soft the lead is or how hard the lead is, that little square, a little rectangle shape, could be lighter or darker. That's the basis of the drawing. So I was kind of excited about that.

I used a bond paper that was pretty smooth. And was like 11 by 14, maybe a little larger, it became larger, probably had a tablet of it, and I had a drawing board

with clips and the paper and, you know, a knife and a pencil. So all the different pencils of 6B to 4H each. So I would stuff my pockets to take this drawing board under my arm with a few sheets of paper, and I would go out and I would draw.

Morewood Avenue is very close to CMU, it's only a block or two away from CMU, so I walked down 5th Avenue and there were some views then and I drew them. The first one was the church that I spotted. And my method was to do the bull's eye approach, find something interesting in the landscape and just, that's the center, and then draw everything around it and let the picture diffuse out and vignette and draw it boldly, draw it quickly, get the basic values and get it done. And that was the first drawing.

A little bit further down the road, there was used to be a hilltop and you could see St. Paul's Cathedral with the parts of houses in front of it. And that became a pencil drawing that I made there. I later did an ink version at the same place and I drew on location. All of this was done on location. On nice, nice days. I would sit outside and draw.

One time when I was sitting there and I was drawing the ink drawing of St. Paul's Cathedral. This is the third drawing in there. Not in order of the pictures in the book. But you could find this one is the same as the pencil drawing. Where I was sitting was overlooking a field of central Catholic high school. An the football team was practicing down in that field. Well, they all ran up that hill and it was a big, steep hill to see what I was doing, the whole team. It's good exercise. They thought that I was copying down their football plays and I would give it to the competition. But when they saw the drawing, said, oh, it's really a good drawing, you're a good artist and all that stuff. And we laughed about they thought that I was doing football plays.

I lived in different places, when I made that show. I went back home to my parents house and I would go out in the car to different neighborhoods and I would draw. An I would get out the car and stand there. And it would be cold. Beltzhoover was done that way.

I parked the car in an alley and I had the view of the old school on the hilltop and I drew it. It took like forever with all those buildings, but I did a broad strokes of it. And I remember getting home. My my hands were all numb. My nose was red and running. And but I had a nice drawing.

When I lived up on Boggs Avenue in Washington, I went out in the backyard one day after I had substitute taught in the public schools. That's where those portraits of those four or five people were done. But I went in the backyard and I was standing on broken glass and bottle caps and weeds and trash the backyard. But there was a nice view and the sun was was setting behind me. And I was catching all the light on some of the buildings. And I did a quick drawing by then 16 by 20. It was not a problem to draw lots of details and get a fast drawing done. And that was very satisfying.

Now in that room that I was renting in that house, I had a projection screen and a 35mm slide projector. I had a Argus C 3 or 20 camera, I don't remember which it was, not not the one that collectors all want, but the tan and brown one. And it was just a single lens rangefinder and focusing and aperture controls. And I went around with Kodachrome and I photographed references.

I went to the South Side. I was by St. Joseph's Church. There were steps that went up the hill further and I went to the end of the road and I could see the South Side Mills through a chain link fence. It wasn't a suitable place that I could stand and draw from. There were dogs barking and people were paranoid. So I just stuck the lens of the camera through the fence. I took a series of photographs from different places. On 18th Street and other places I took photographs and I would take them back after I got them developed or if it was raining, it was an overcast day. The weather was bad. It was about to become raining. Then I would take a photograph.

Well, after I got some, I projected them on the movie screen in that room and I drew as if I were outside. I did a whole bunch like that. I didn't trace them or anything. They were they were as big as I could see when I was outside the a big movie screen. It's thirty five millimeter film. It makes a big picture. And you projected, these were sharp! You could see all the details, every little shingle. So I would spend six or eight hours just sitting there drawing all the time, I eventually got a lot of pictures done.

Sometimes I would walk to Oakland and one time I went up the Boulevard of the Allies and I saw this pointy composition of a house with a fence that came to a point. And I looked down from the highway and I drew it on location.

Another time I went down Swinburn Street, but I was doing all these pencil drawings. I had an art show at the Pittsburgh Press Club. I went to the Art Institute of Pittsburgh and John Johns got me fixed up with different places, you know, to display my pictures and sell them.

I went to Casty Village because I had a girlfriend out there. There was an art gallery in Casty Village, the man taught at the Art Institute, and so John Johns hooked me up with him and I got a One-Man show at the gallery.

When I was working in my parents house in the basement, I came home with the red nose and running and cold fingers. I set up a projection area in the old garage downstairs through the cellar and then into the garage where the door had been, its underground and it was blocked up. So on the block wall, I painted it white and I put a big piece of illustration board in like 20 by 30 or so full size sheet. Put it up on the wall. And I projected the image of Bloomfield on to it and I did the broad stroke, underneath the projected image on the back of my hand. And I tried to match the pressure and texture to create the values of it and the details of the projected image. And let the rest just get vignetted around the edges. That was the only one that I did that way.

Another one, the circle one, was done broad stroke, very purely broad stroke. And I have, I looked at the projected image and drew on the paper without the image projected on the paper. So but that was a broad stroke. The broad stroke of the big one was the only one that I copied the projected image, it is like tracing. Or using a Camera Obscura.

I photographed that show and the photographs aren't very good because I used the rangefinder camera. Focusing was difficult and the pictures are green because of the florescent lights.

What I enjoyed most was being outside, drawing on location as if I were making plain air paintings, which I had never done. I did plain air drawings and that was the most fun I had with drawing landscapes in Pittsburgh.

I started making copies. After the show, people wanted copies of this one or that one. So I re-drew pictures that I had already made. They turned out better. More details. I could start in a corner without any layout and just go through the whole picture and it would fit on the paper and everything would be correct. The view of the South Side Mills was a sketch at first that I read did the sketch a little bit different area. So there's at least two smaller ones. And then I made a bigger one and I eventually started drawing on rag paper so that the pictures would not turn yellow with age. I had used much illustration board that was more expensive and I don't think they had 100% rag illustration board yet in the texture that I liked. I like the smooth plate finish. I like the plate finish for broad stroke. I spent a lot of time on that 18th Street South Side Mills' pencil drawing.

I had been going to commercial art school at the Art Institute of Pittsburgh, I don't know, around this time, making copies of drawings and I got tired of making copies. I thought I should just make prints. I went to an offset printing house and I said, I want to copy this pencil drawing and back and forth, back and forth. And

they printed it. And it cost me $500, that was a lot of money because I was only working for like a nickel over minimum wage. I was working full time and overtime and making these pencil drawings. But I printed a stack of them and I got on Channel four through a gallery in the South Side living on the south side. Or in Hays. And it was during Super Bowl and I talked about Pittsburgh and had a t-shirt made of that view and the guy bought the rights to print the image on his t-shirts gave me more money than it cost to have printed.

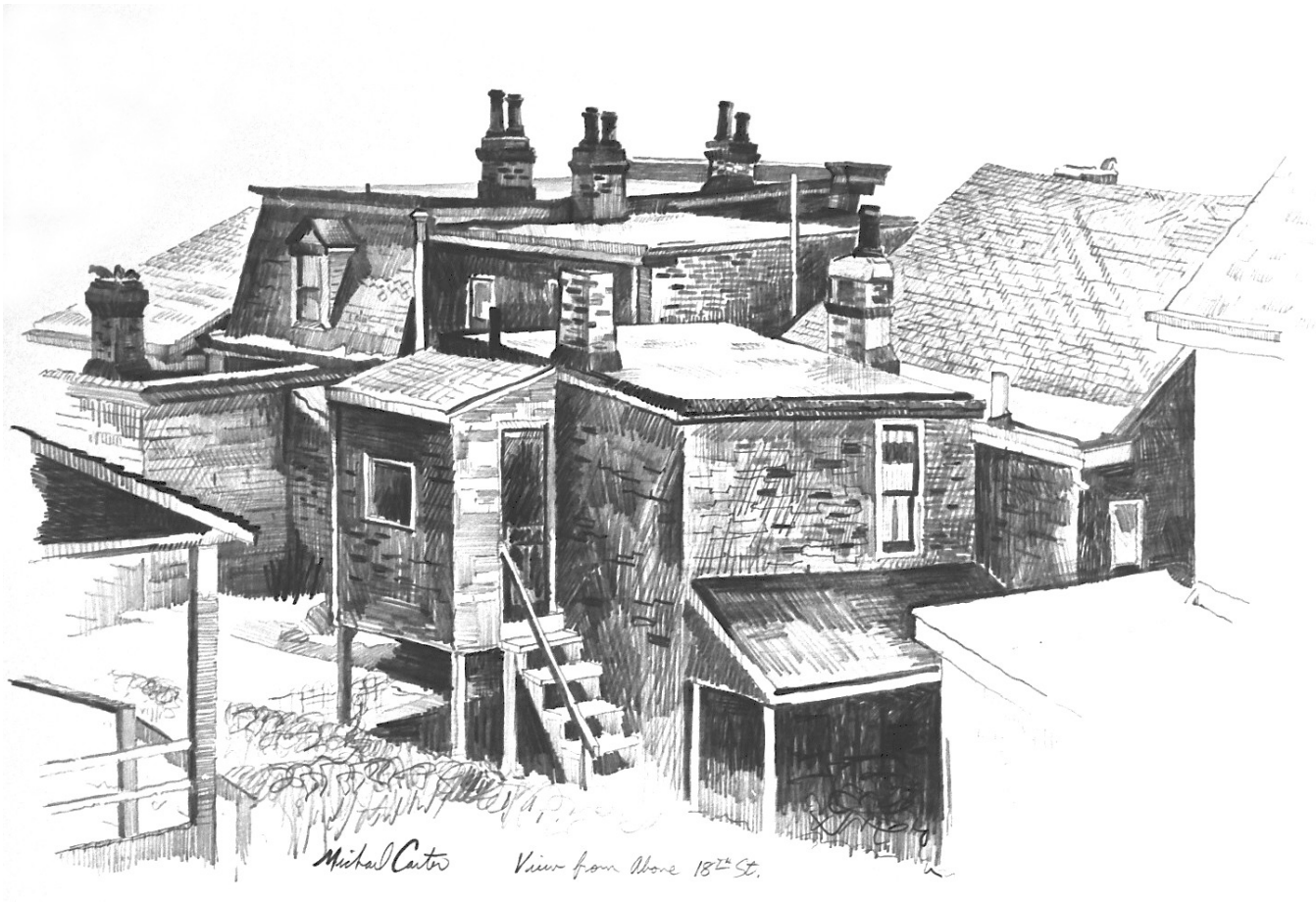
So I had these prints made and then I would sell the prints for up to $60 dollars unframed. And it was nice. I could walk around Pittsburgh with copies of my prints and go to galleries and sell them, cold sell them, you know. To galleries. I was trying to make money as a commercial artist. I guess I could have been an illustrator had I know more about it.

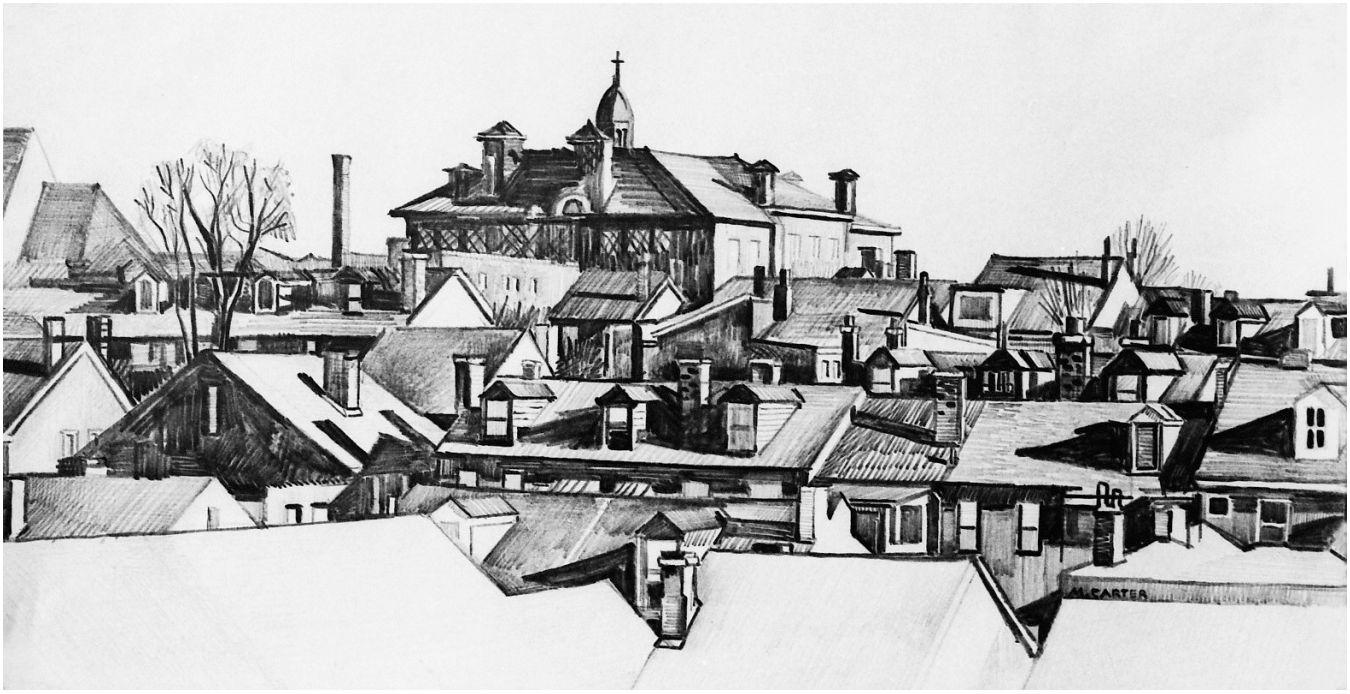
So that's what all the drawing did for me and making copies and then trying to make prints of them.

St. Josaphat Church from 23rd St, South Side
Michael A Carter

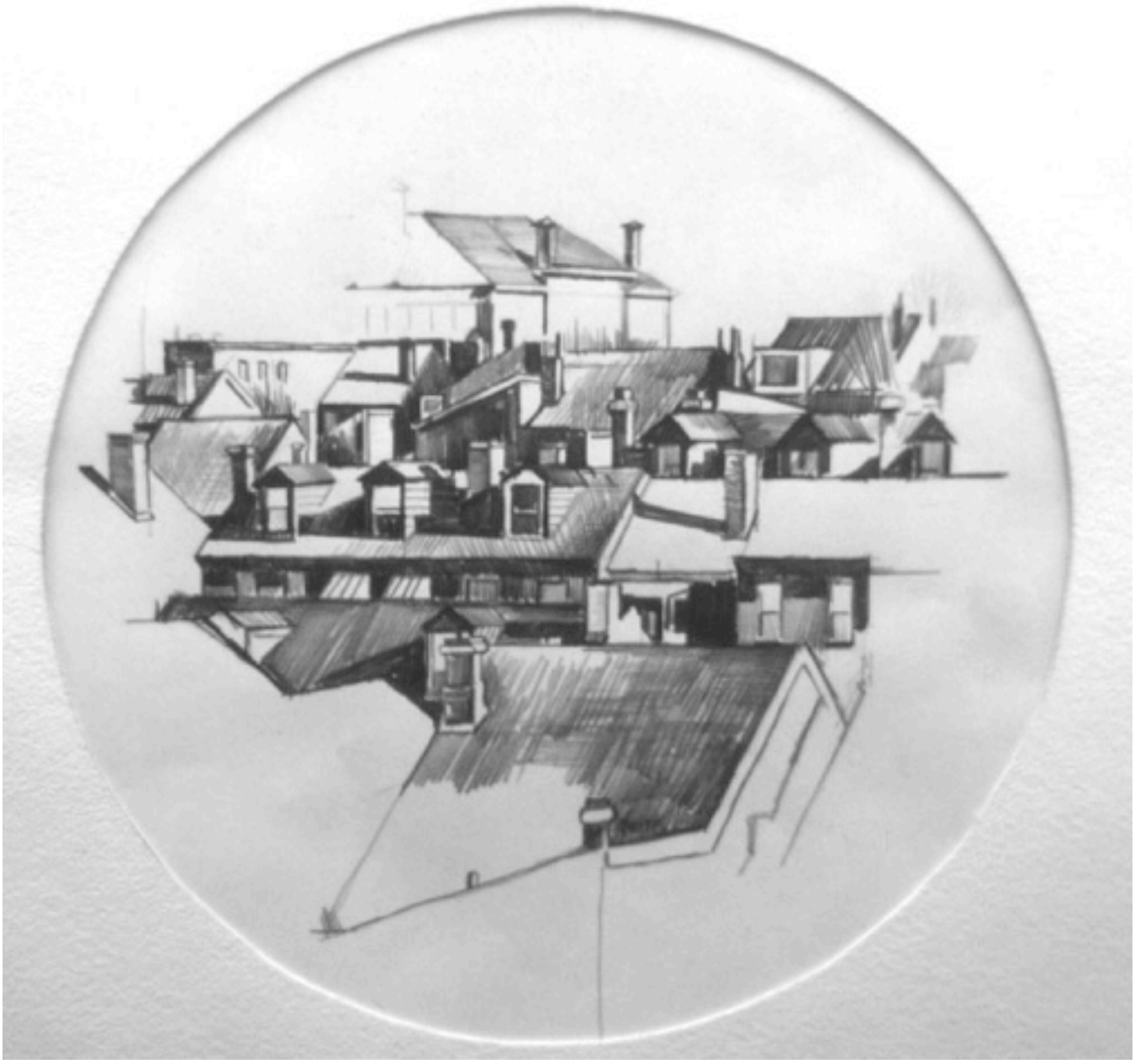
Michael
Allison
and Carter

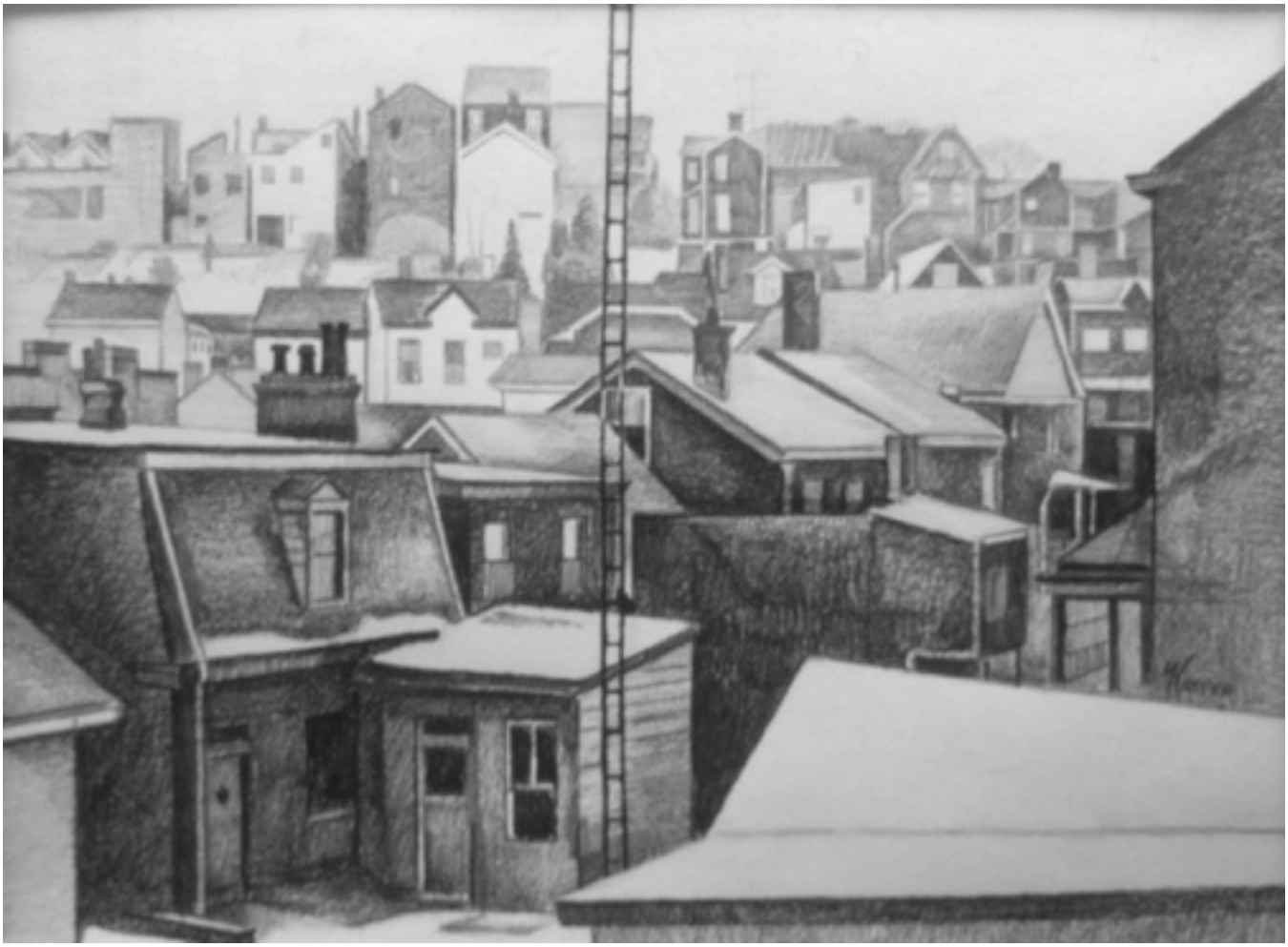
This was copied. Customers wanted them, I wanted one, too.


Michael Carter
View from Above 18th St.



is one a copy or only photographic differences? I did make copies...

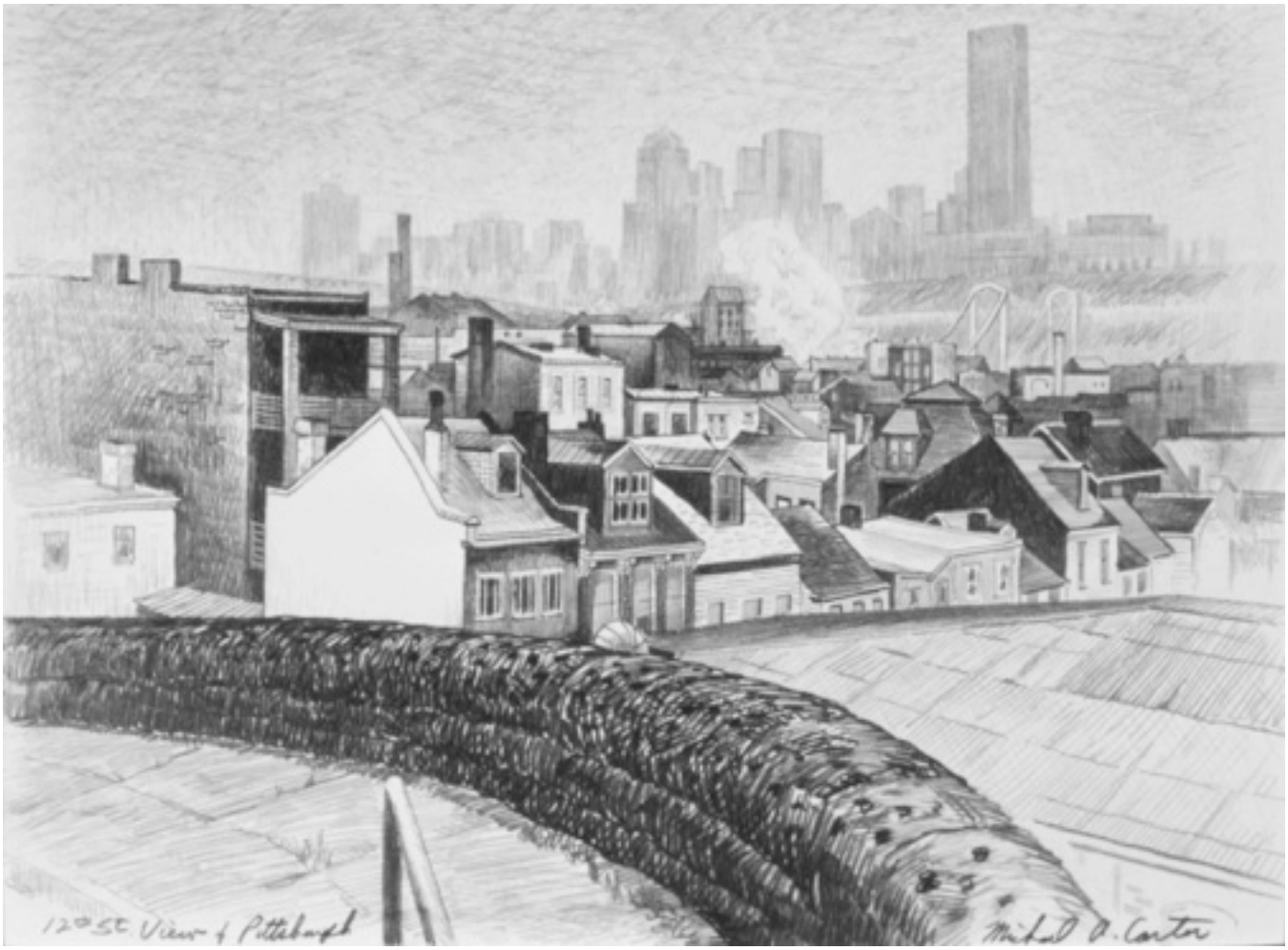




I have to look up data in a scrap book to see just how many there were...But that is the end of this file, Book 3 Page 3.

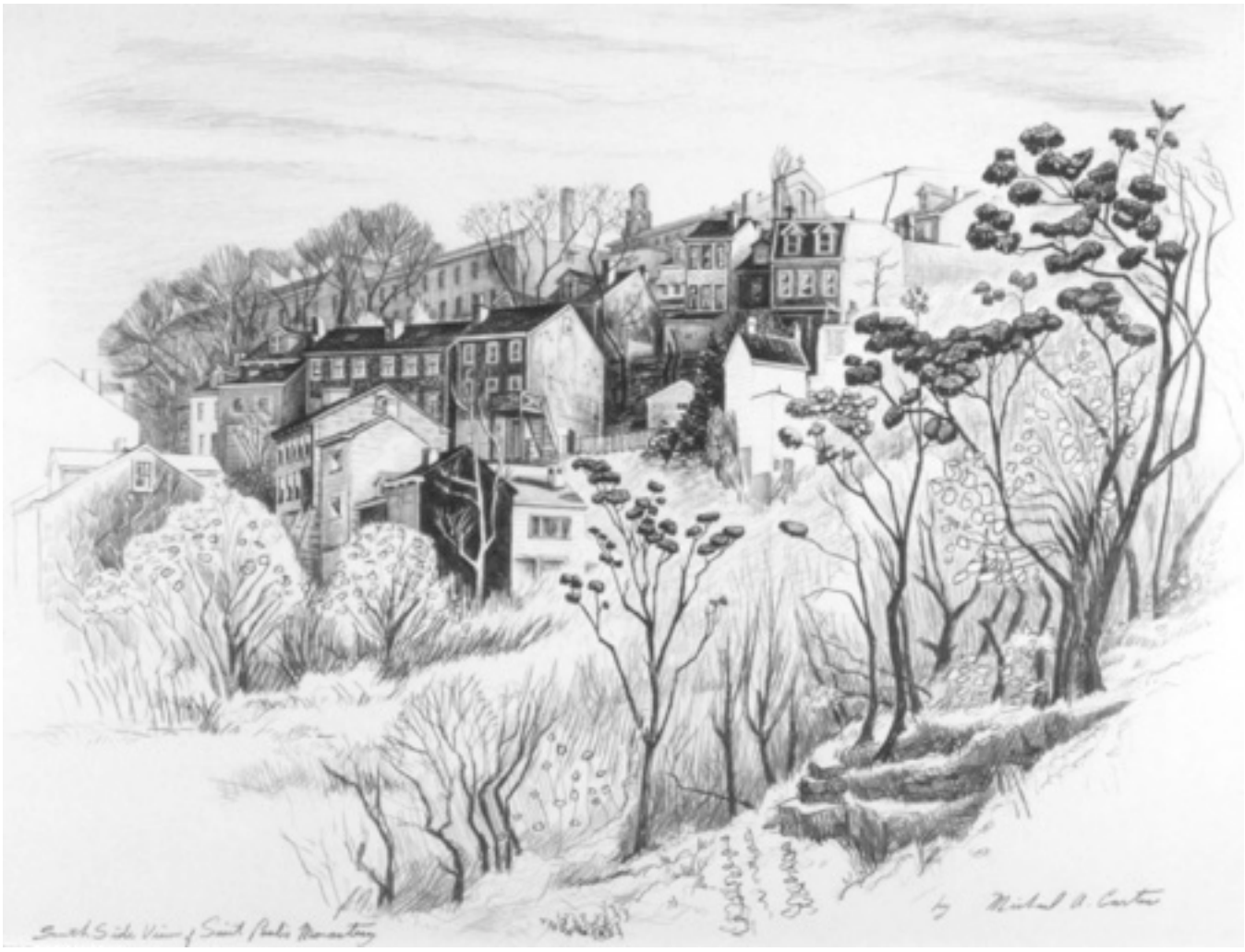
Book 3 Page 6

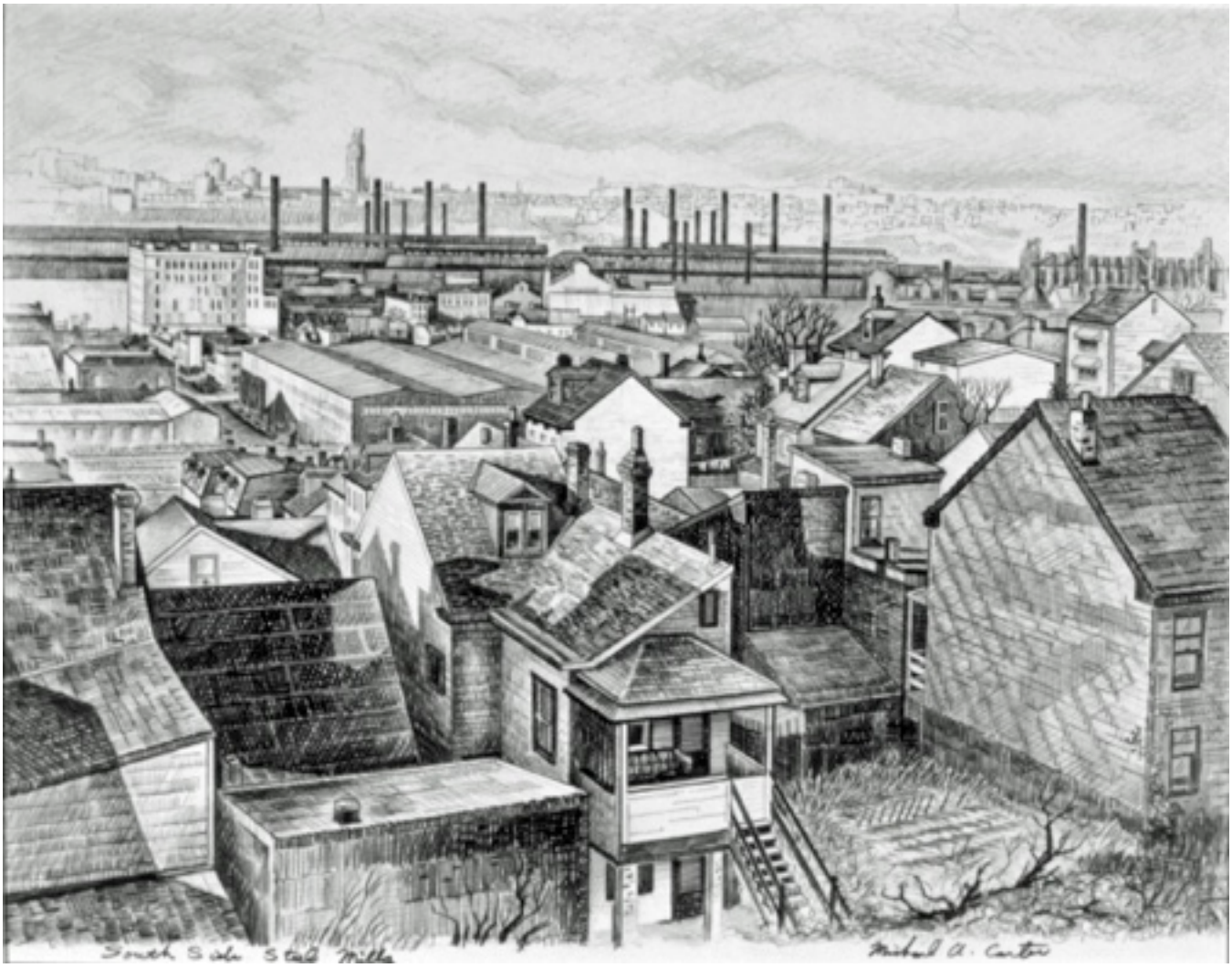
This sketch was sold to a dentist on the South Side



Mine

a larger copy





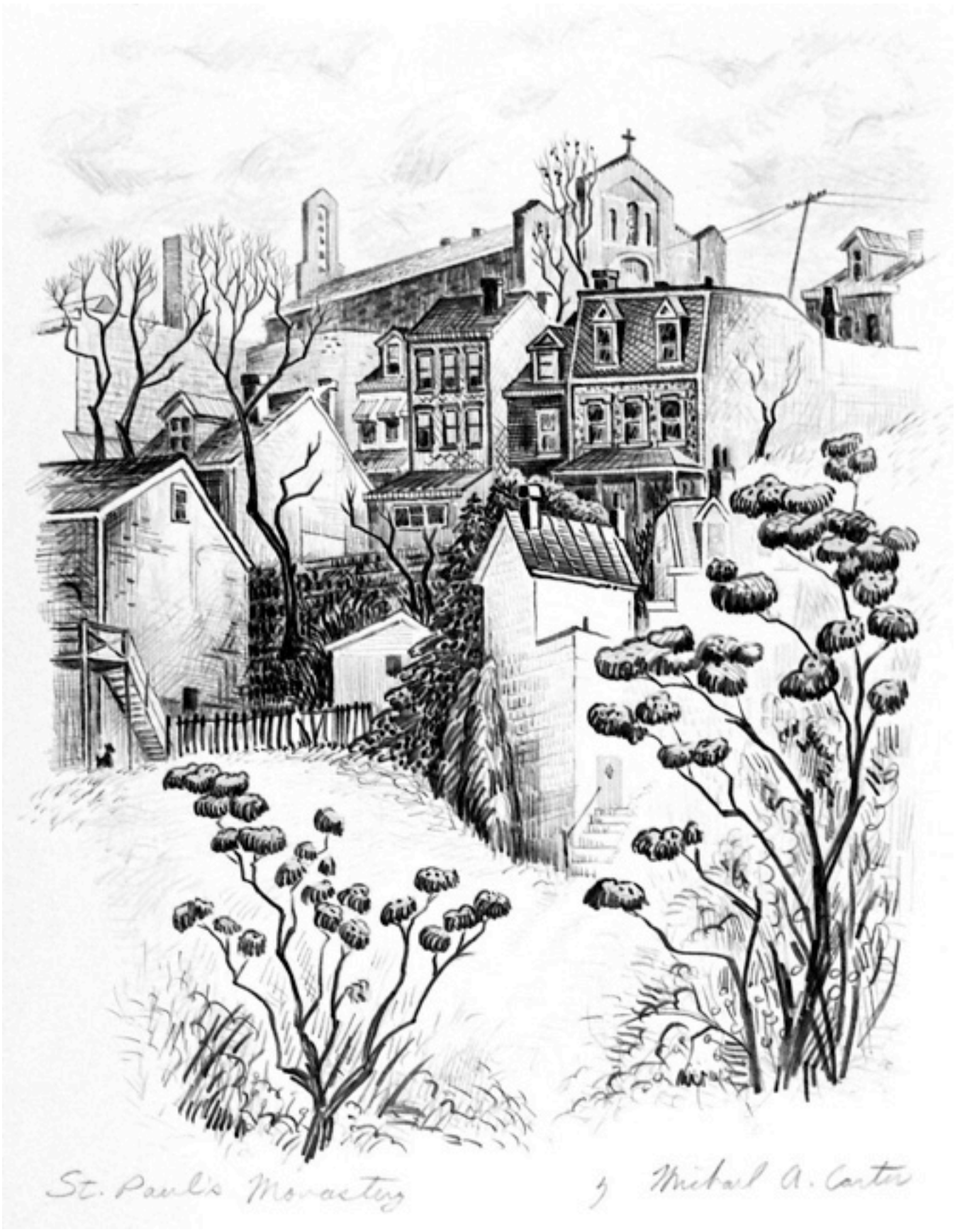
This came later but put here because of the other versions to see

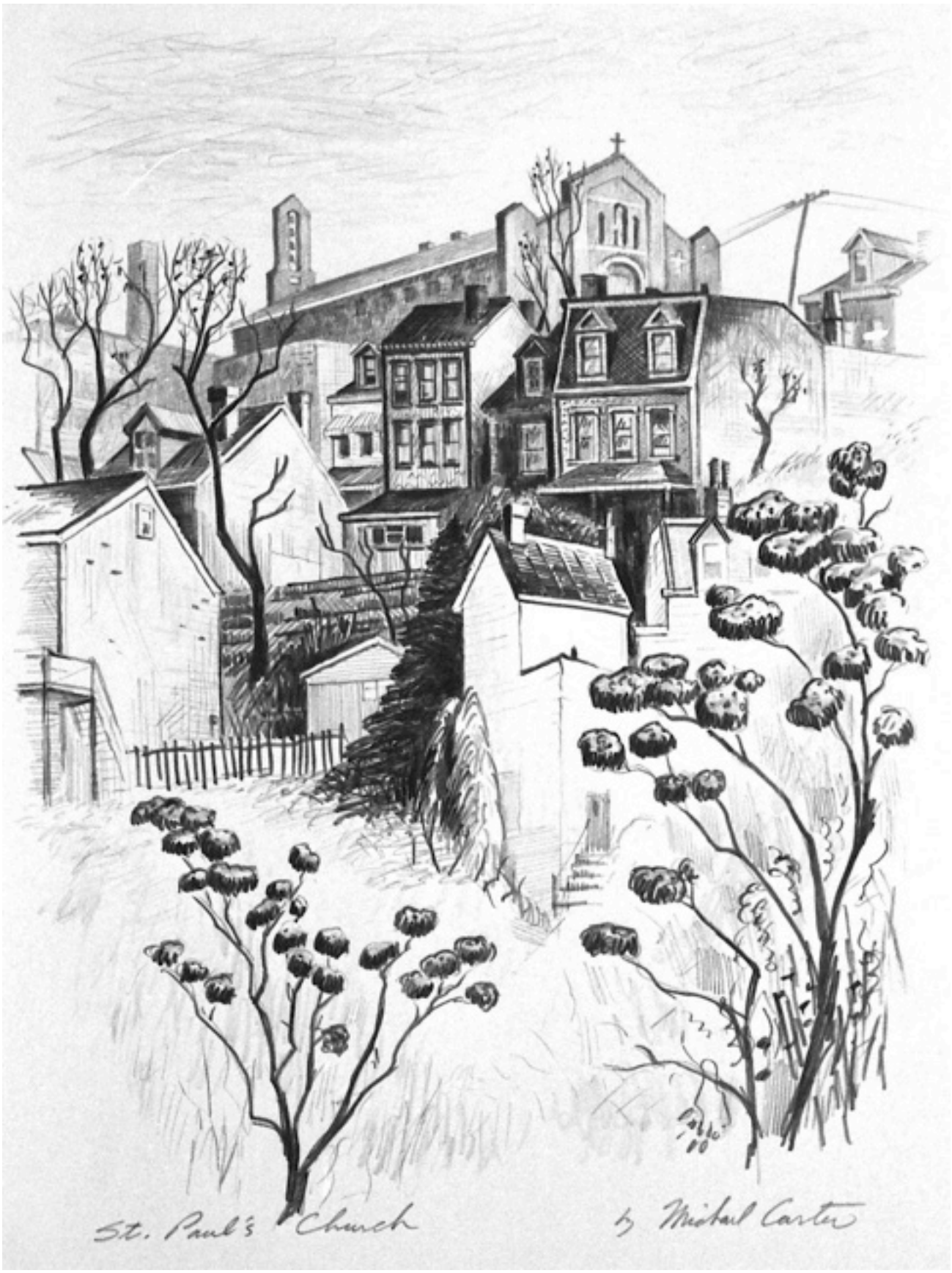
Substitute teaching art in Pittsburgh Public schools I drew students as a demonstration and then they drew each other.

Higgins
by M Carter

Denise
M Carter

More were added later


St. Paul's Monastery
Michael A. Carter


St. Paul's Church
by Michael Carter

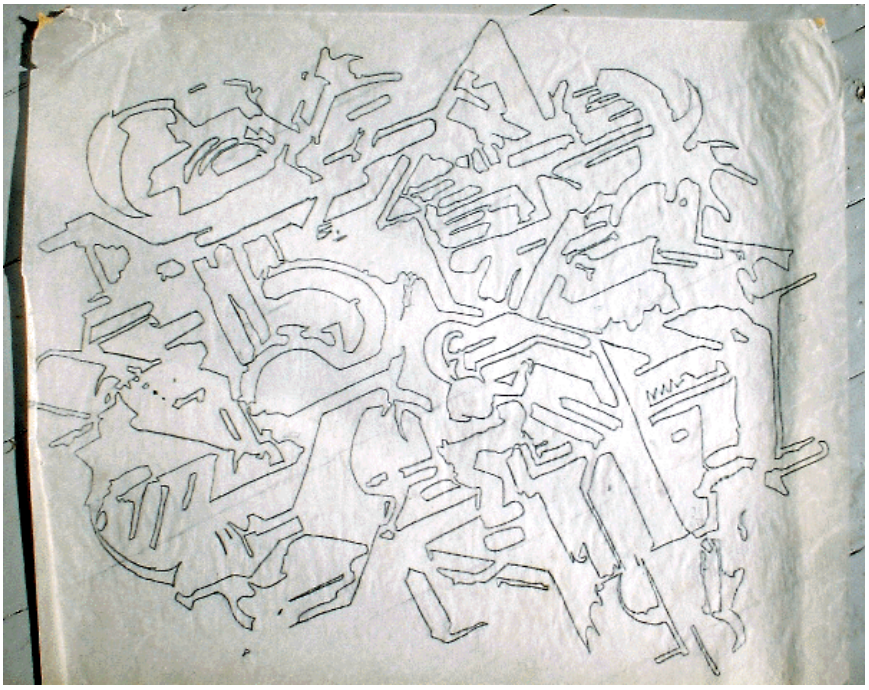
this one was made on the South Side in my house there

1976

1976

I hate this one, I don't know why. The paper was too smooth for me.

24 Indian



Fancy apt. across from the park on Mt. Washington

This is what I called **Indian** because of the red figure in the center looks like a medicine man to me and I see Thunderbirds in it.

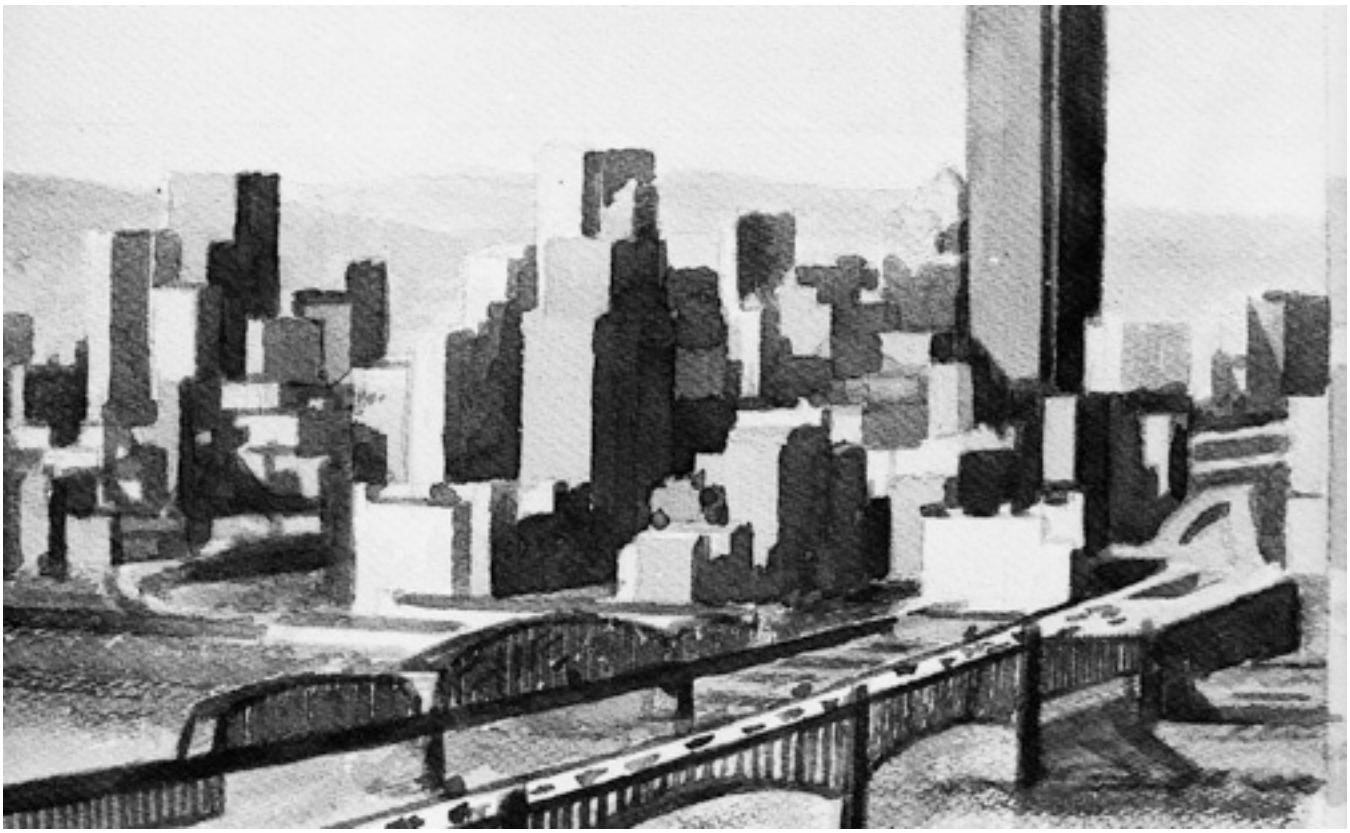
The Indian Enfebereze silkscreened picture was made in the basement of the Bailey Avenue apartment house that a friend of mine and I rented. One of my abstract drawings was used. I had made a splotch drawing and I outlined pieces. And then I painted it with black ink. I traced it and reversed it. I had a big screen frame that a friend of mine had given me in the master of art education program at Pitt. But it was already stretched and everything all I had to do was to make a screen.

So I cut a screen and I printed a bunch of black prints on paper. These were flipped images. So you have the right facing and left facing on the same screen. And they were both printed at the same time. These in turn were then cut on the line and the two halves joined. One of them looked really interesting. These were half and half mirror images, like kaleidoscope images. They were like putting a mirror on an abstract painting and moving it around to see what you could see.

One of them looked kind of interesting and I chose it and I cut a screen for it. I think I cut the whole screen and then it was glued on. It was one of those wet it an attach it kind of soluble gelatin screens anyway all the holes were cut. And then a piece of paper was used to mask the entire screen. And I just cut a hole for whichever part I wanted to print. I think that's how it was done. And every part was a different bright color.

I used NASDAR colors. There was a silkscreen store in town that I used to go to and I bought one can of each of the bright colors, primaries and secondaries. And that's how I made the Indiana Enfebereze print. The thing that was interesting about the figures, things that were in the print was that I could they looked like animals or birds or or people or things that I could recognize. That's what I liked about the print and the entire shape of the print, a little bit like the Superman logo on his shirt.

And it just, you know, not all of them did that. I made a bunch of different cutout connection prints, kaleidoscope prints and none of them but this one did anything to me, this one did. So I went went ahead and printed it. I rather like that. I tried entering it into a bunch of shows and never got anywhere with it. But I liked the process of silkscreen printing and did more of them later.



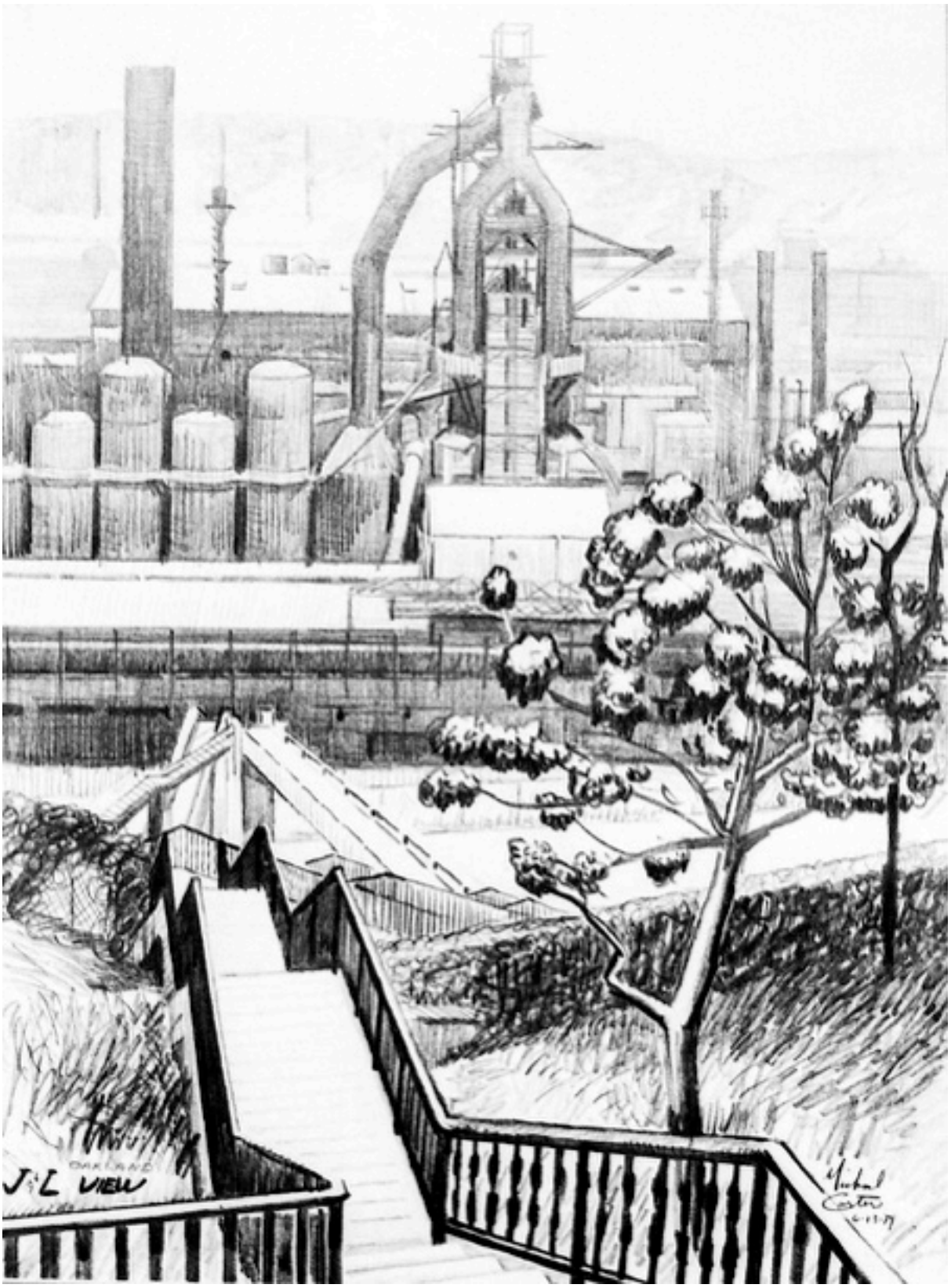
Hayes. 25 Celler

I made this in the cellar of Mrs. Smeltz's apartment building in Hayes

I moved to Hayes and in the cellar of Mrs. Smeltz’s house, I did the cellar painting. It's a round abstract painting. I used a tray from an old oven. It's a porcelain tray with raised edges. I used that as a palette. I started by using a very liquidy paints that I splashed around on it, sloshing around like I did the big

purple one. And then I went into the painting and I connected dots that I thought looked like they were connecting. I used more opaque and more colors.

I took it to a certain point and it turned out pretty well. And then I stopped. I did not carry it through to completion as I would usually as I had previously. I didn't start with Earth colors. I started with a brighter Mars red, purplish red color, and I added more color to it and I painted directly wet in wet. And I just stopped early when when it was fairly complete.



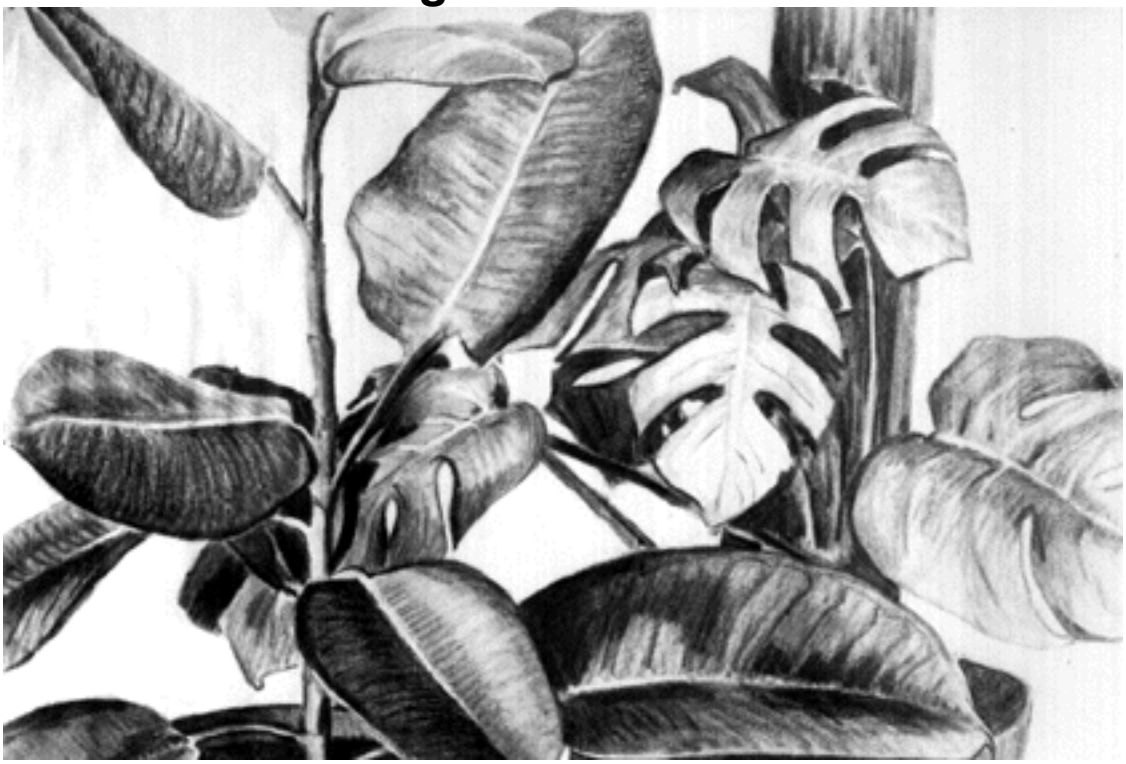
Top apartment, new family and a drawing table in the living room.

They might be the same, the small one was a thumbnail from a web I wrote.

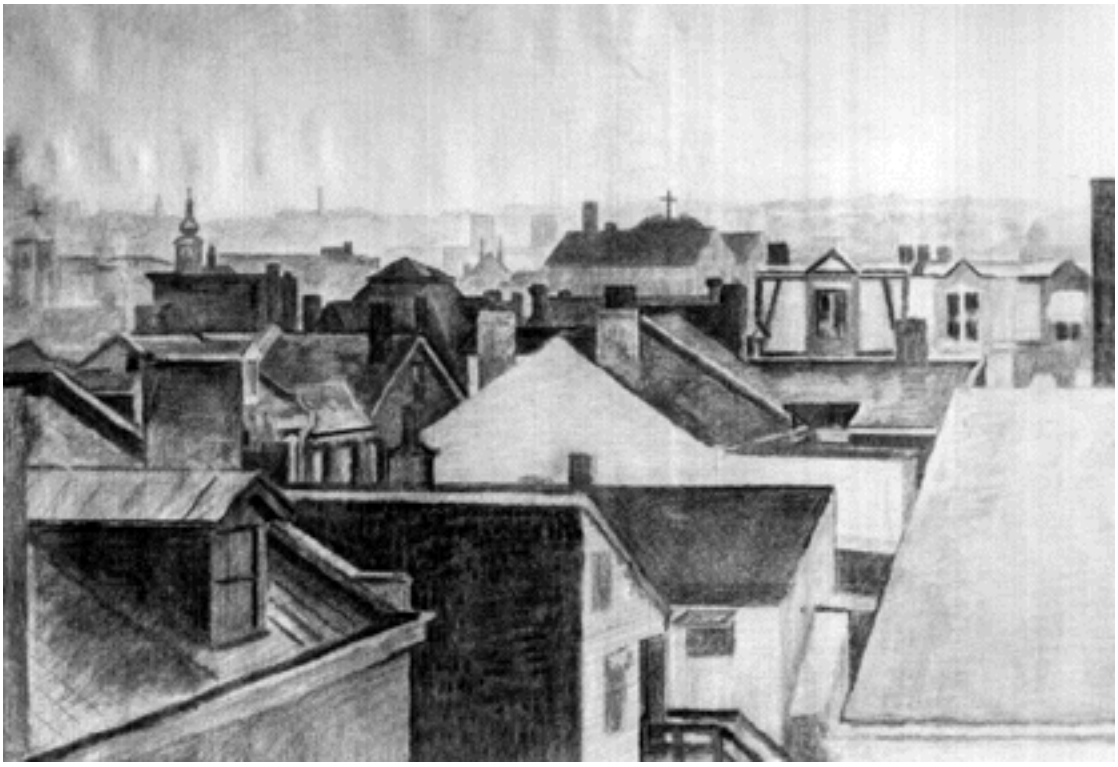
Penn Central RR Station Pittsburgh

These are big; my Uncles had them.

South Side. 26 Fog



My first drawings in my new studio and house

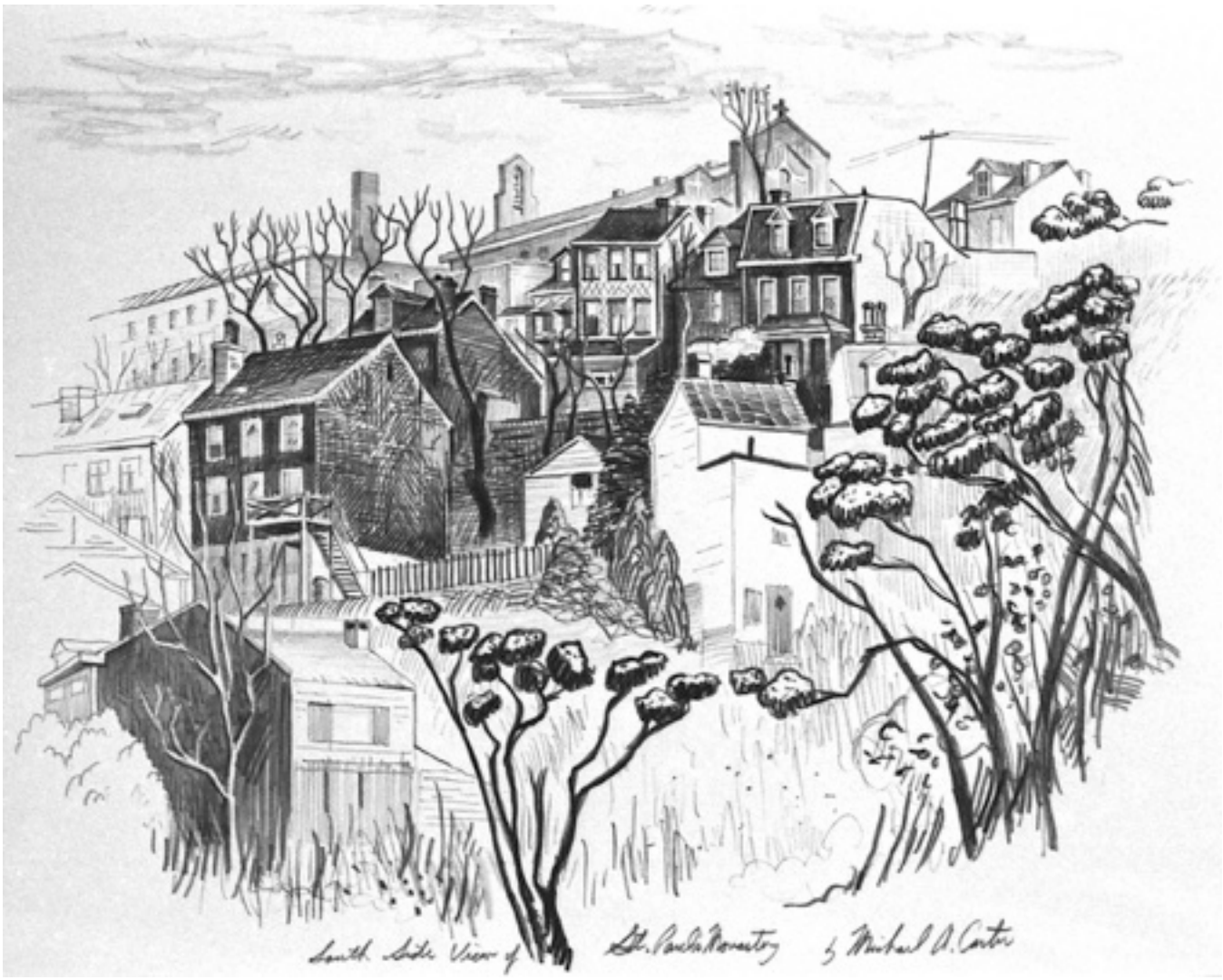


In a new studio at 136 South 11th Street, I get up early in the morning to do some drawing in the studio. The view out the front dormer was of a foggy city scene, a rooftop scene, and I made a charcoal drawing of it. I had some plants inside that I set up and I did a charcoal drawing of them also. There were other views. There's a view of St. Paul's Monastery out the other window by the stairs, and I did lots of drawings from it.

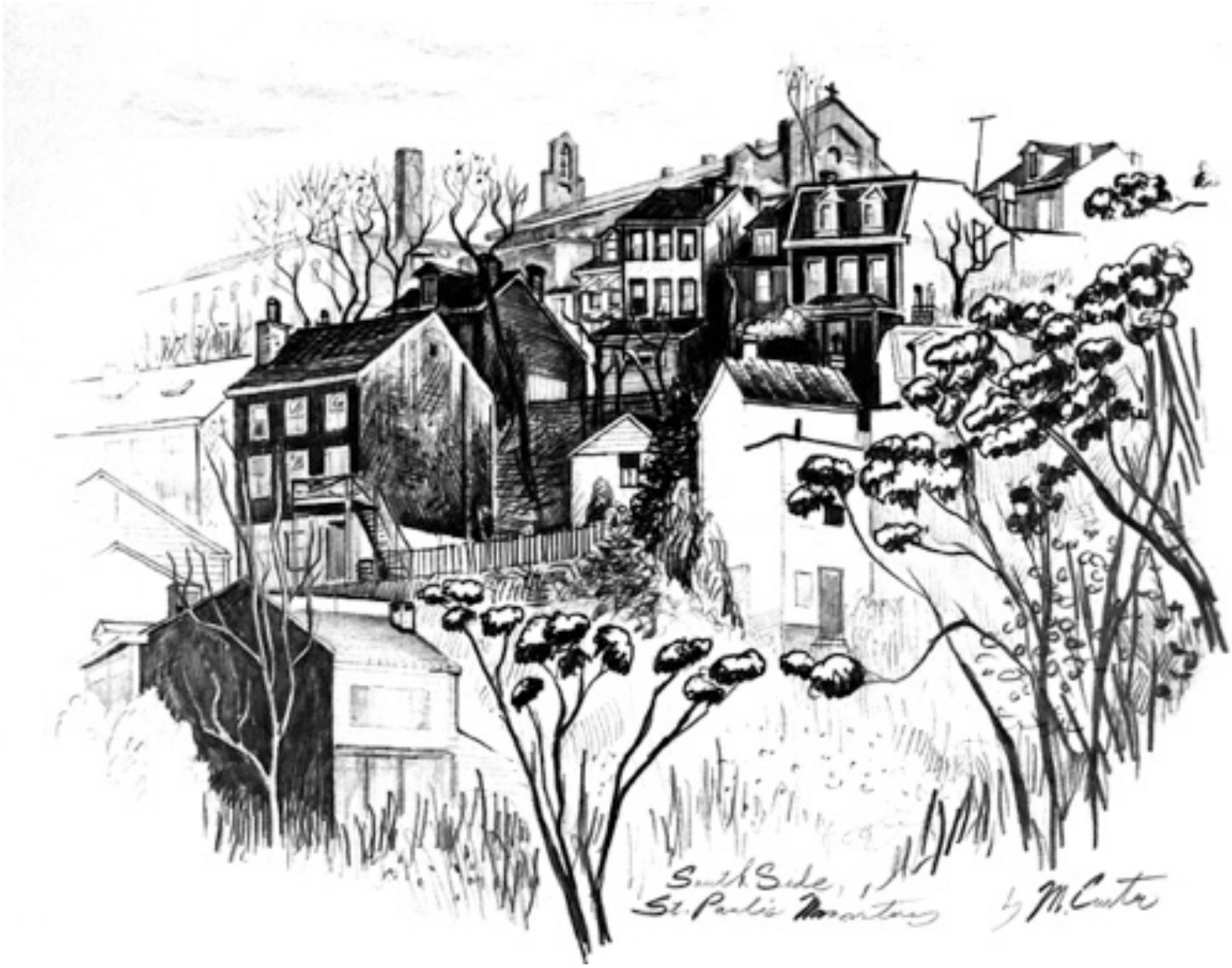
27 Grandview Sketch

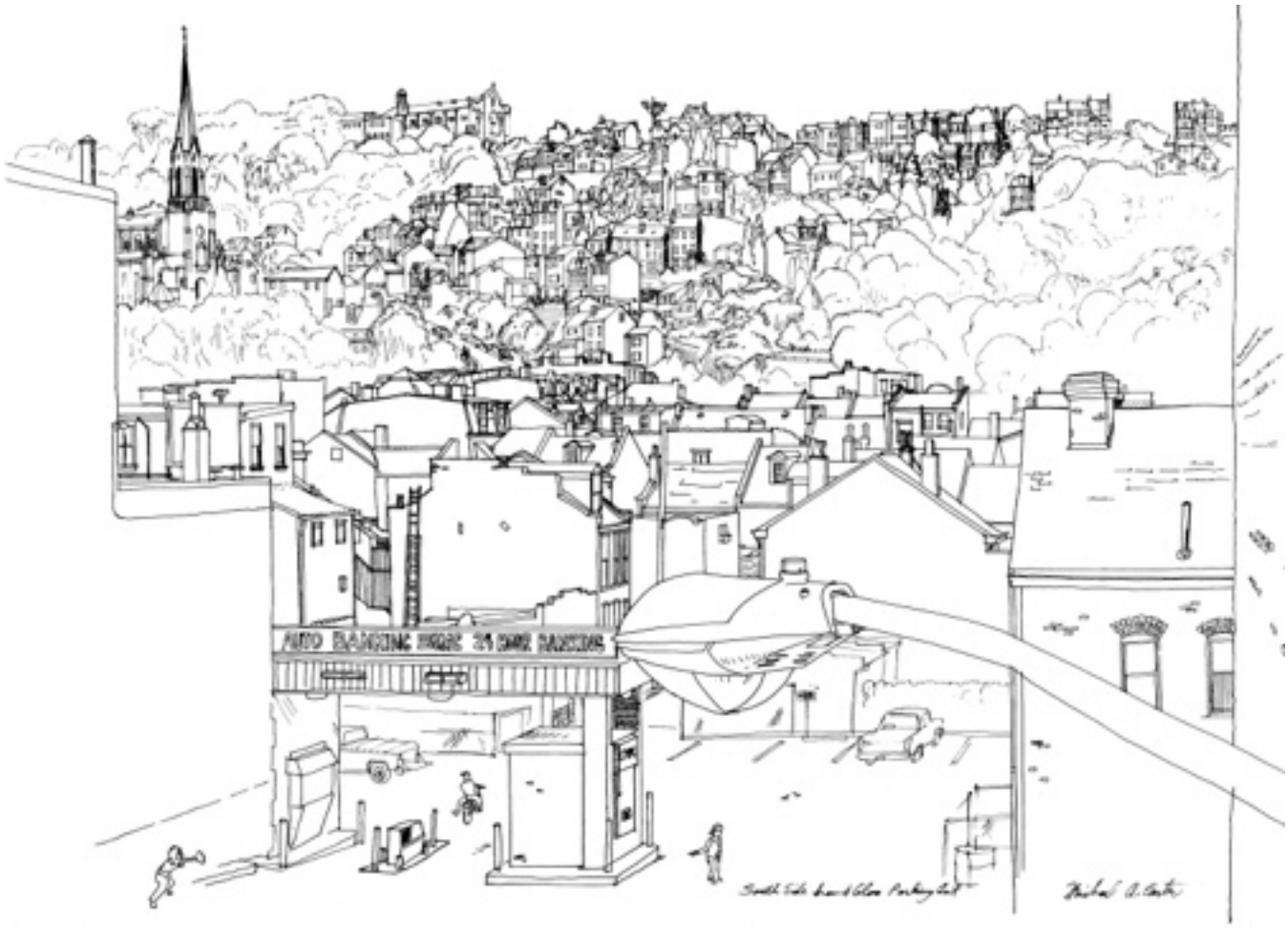
New house on the South Side, 136 South 11th Street

The Grandview sketch, the view of downtown Pittsburgh from Mount Washington was learned. I had some photo reference of the scene and I had projected it. And then what I did was I learned how to draw the view. By doing fast gesture drawings, I drew the lines on cheap paper and I drew fast and I started with one spot like a bull's eye draw, and then I started expanding it. And then I learned the basic forms and measuring how many units this way and that. And then I would connect the two bulls eyes and learn those connections. I eventually learned how to draw the view from memory. The Grandview's sketch was done very quickly and I could do it from memory. This made it possible to make pictures very quickly.

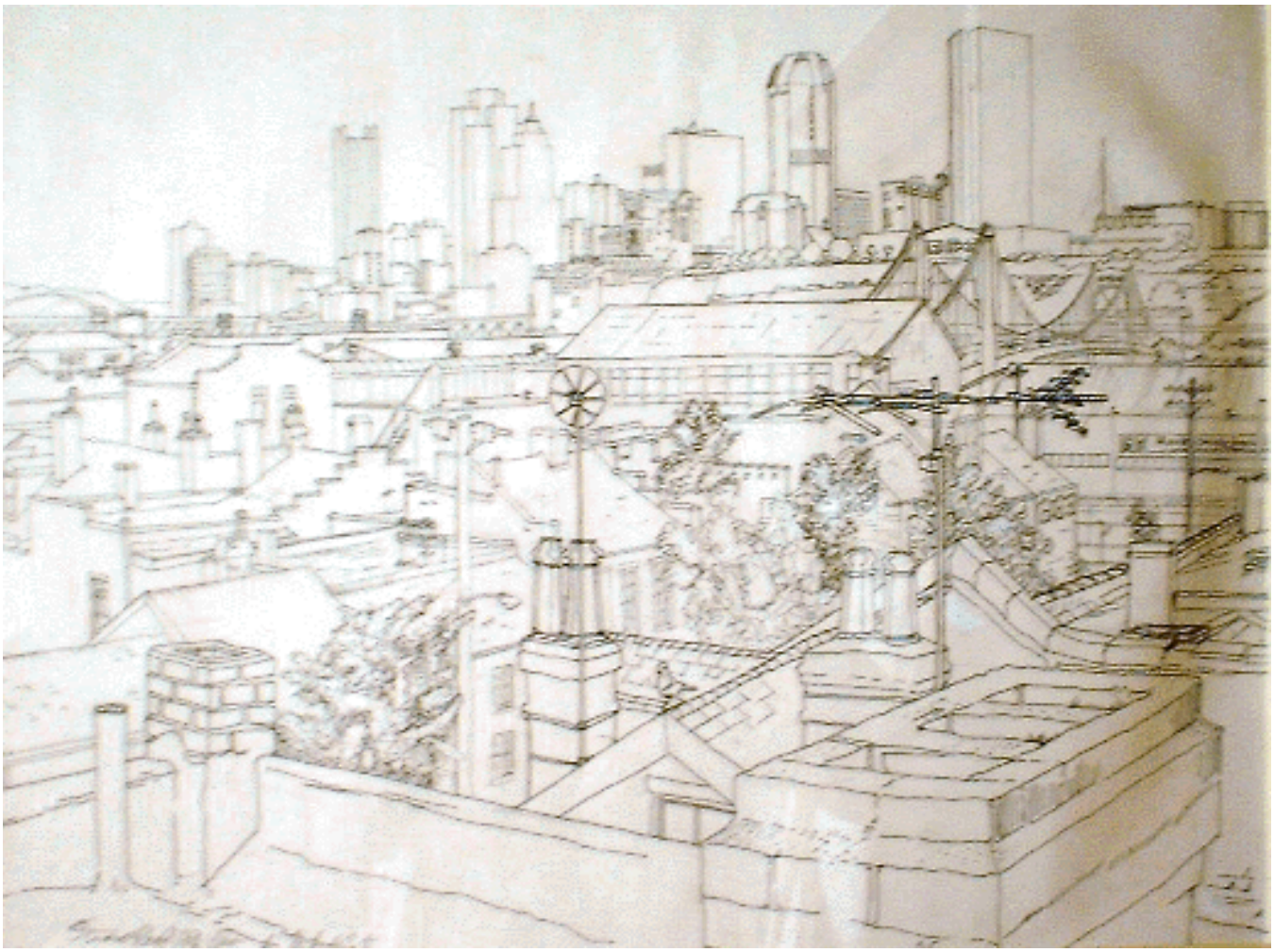

South Side View of St. Paul's Rectory by Michael A. Carter

South Side, Monastery
by Michael Carter


South Side
St. Paul's Monastery
by M. Custer



I sold this to a gallery in Shadyside, a lady owned it and sold it to PNB. It was drawn from the roof of a building on Carson Street.



I had a room studio on Carson Street and drew from the roof. This is in my collection and needs a better photo of it. It is drawn from the other side of the roof.

I had a room next door on the second floor and drew from the roof.

28 Choir

The choir, the big orange round painting, the choir was done by painting directly into a textured surface on the canvas using a limited palette. Now, in this case, instead of trying to paint all the bright colors, I limited myself to an earth color layer, but I highly refined it. I made the center with larger shapes and the edges with smaller shapes. The entire canvas surface was covered with a liquidy flow of paint. And then I blotted it with paper towels.

And then I went in and I painted darks to connect them and I painted lights to connect them. I went back and forth. And I was using I might have been using that rigger brush again, but what I did was I premixed some values for different areas, different differences, baby bottles, food, jars of paint, and then had light, medium and dark or maybe two mediums. And I would refine the rendering of the shapes. I spent a lot of time.

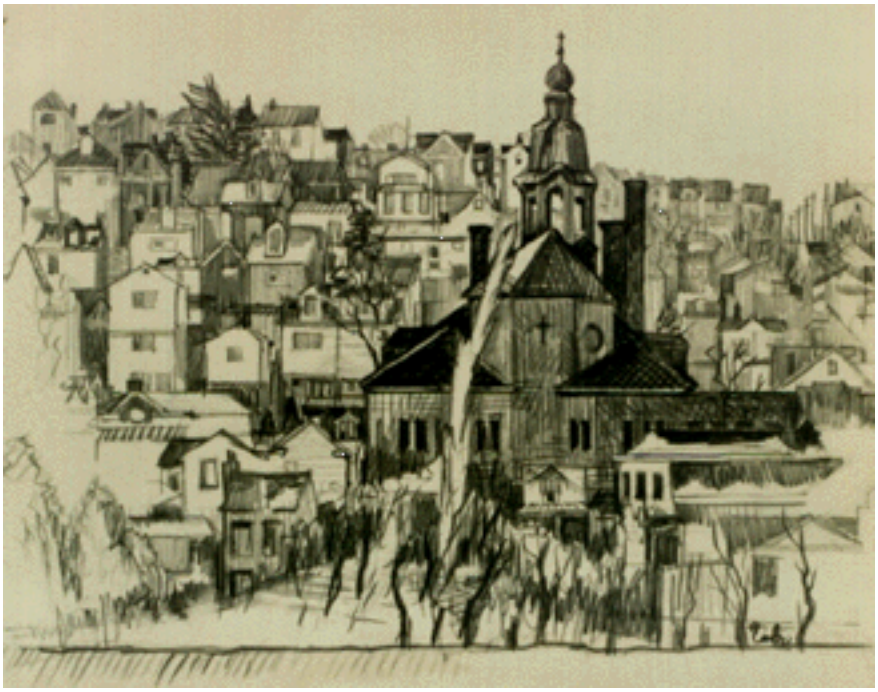
My brother and some other people came over to visit and I showed them what I was doing. My brother's comment was, man you'll do anything to get people interested in your art because he couldn't believe the amount of work that was going being put into this painting. I was trying pretty hard. And it turned out really well. It was entered into the Washington & Jefferson National Painting Show and it was accepted.

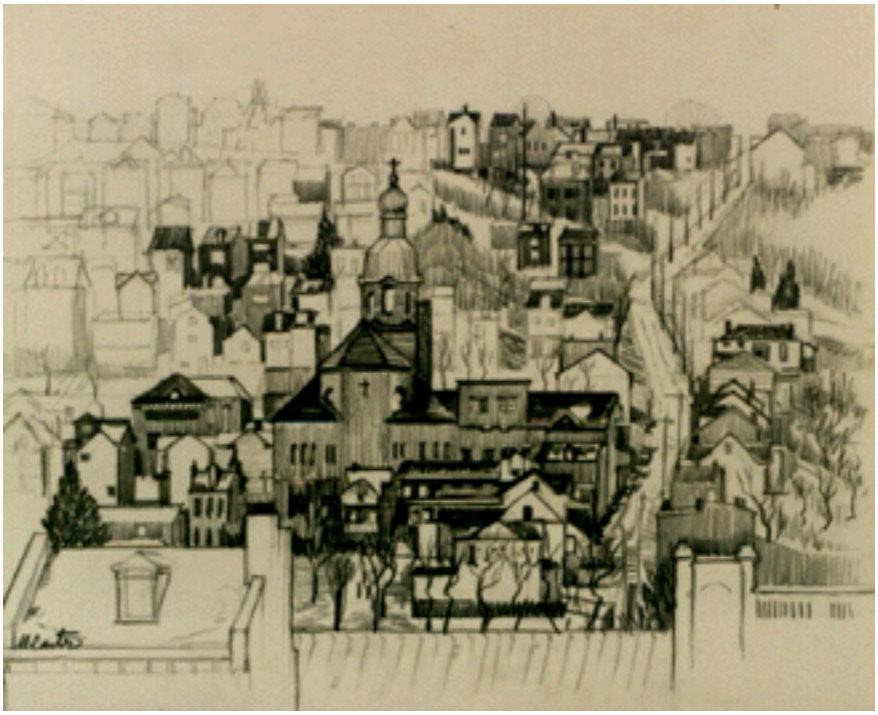
29 Brandberra

The Brandberra big round orange painting was done a little bit differently than the choir. It was started the same, but instead of highly rendering each of the shapes and curvilinear forms I used thicker paint and more straight lines. And I worked faster and this painting was done in a little bit more than a day. It was a commission. I don't own it. And the Brandenburg's Michelle & Kirk. Kirk was a

Pittsburgh Pat bus driver. That was his job. I used to live in Hays and was a friend of the family and they moved to Baldwin.

I asked my son Christopher to try to get the picture from them, but I don't know if he ever did or not.





Glass Run Road 30. Vincent

1975 The Carnegie Museum of Art had Adult Figure drawing classes at night that I attended for a while. Vincent Nesbert was the teacher. I liked him. I liked the

method of teaching. The models were good looking females nude. Vincent did not tolerate abstractions.

He had a method of drawing. And I had a method and I didn't really learn his method. He taught proportions that were predetermined from a book, but he used head heights and a center line and he blocked in the figure the way I blocked it in. And I like that. I used measuring up to head height and I did not use proportions that were predetermined and I never did learn his proportions. But what I did was I got a lot of practice. Again, that's mainly what I wanted. And that really helped my sketching and drawing abilities.

And I did other drawings at home after that class.

The last class of the of this program, the instructor Vincent Nesbert did not attend and we had a clothed model instead. One of the students modeled, I drew her. And that's the drawing that I have. I rendered it in one evening; there's a date on it. He came in at the end of the class to look and see what anybody had done. And I think I was the only one that had a completed drawing. He tried to knock down the highlight on the breast area and I stopped his hand from it because I didn't want him to touch this.

Previously, I had drawn a portrait while he was there of a girl's head and it was very nice. And he did draw on the drawing. He changed the structure around the eyes and the nose a little bit. He had a predetermined structural form schema that he used all the time. So just about everybody looked the same. And he did that to the girl and it changed her face a little bit. So that's why I wrote on the drawing that was done by Vincent as well by me.

I did a drawing or two. There was a back view of a figure. There is another view, and I think both of them were included in the student show at the end, the Carnegie Museum of Art. So Vincent and his students had a show of drawings and I had two in that one. I think these drawings are in my print drawers and they're not photographed. The head is, but not the others. The standing figure is.

1975

31 Silk Screens

Silk screen prints were made at 250 Glass Run Road. I needed a studio to work in. So I took out the wall in the closet between two bedrooms to make a bigger room. And that works great. I put up my table, I had exhaust fans in the windows, and I hung wires in the room and I commenced to make silkscreen prints. There's a whole series of them. I made commercial prints of downtown, the view from Grandview Avenue, and I sold a bunch of them. I made them into three different color schemes.

And I wanted to make a silkscreen print of the Enon Way view from where I used to live on South Side. My wife at the time said, make it cutesy little. So I did. I have the original watercolor and I have a couple prints left from that series, but

they all sold. So I was making money from making silkscreen prints of city views. So naturally I wanted to make abstract prints also. This was very interesting.

Since I had been working at a tombstone shop, a Granite Memorial Shop as a memorial technician, I did a lot of line tracing, on tracing paper and stencil cutting with a knife. So I was highly skilled and the silkscreen printing stencil making process was very easy for me. What I did was I made a master drawing; in ink of different versions of abstract pictures, several of which were mirrored. I think two of them were mirrored and one was the the original that was not mirrored.

So I printed a line print with one, and then I worked from a line drawing on the others. I still have the paper stencils that I cut. I made a vacuum table with a vacuum cleaner and a piece of pegboard and sheets of Mylar, duct tape, stuff like that, so that I had good contact adhesion and I would cut paper stencils for each color from an ink line master. I would cut the paper on either one side or the other of a fine thin ink line so that the colors would abut each other or overlap slightly and there wouldn't be any cracks between them and or to get the black line to cover the joint, I had to cut in the middle of the ink line. So I did both methods.

I bought some really nice paper and I still have lots of those prints. They are technically really fantastic and the color scheme was nice. I limited to Earth colors as if they were my underpants for the large abstract paintings that I used to do with oil paints. So that's what they would look like if they were more highly rendered, like the choir in the Brandebera commission paintings with a limited palette. But these have few more colors than in the those big orange paintings.

32 Eye

The eye within drawing was made with markers on thin paper. It was a project that was required at the Pittsburgh Art Institute. A commercial art program was being attended, and we had to use a commercial coloring system of percentages of gray and colors and markers and these pre colored packets of sample tabs. You would then choose the colors to tell the printer what to put where. And we had to cut out screens for each of the color areas. So I did one of my drawings.

I had made an abstract painting that copied the technique of the choir on a 16 by 20 board, and it was in the limited colors. And I traced a section in the center of it and I made a motion picture about this later at the Pittsburgh filmmakers. I showed how it was done. But the tracing was drawn again and transferred, and then each of the areas was colored with this color marker, and they all had gray

in them. And that made it very easy to harmonize. And my retina liked it a lot because I got to use the color receptors and the gray receptors. So that worked very well to see into the areas then choose colors and to try to make the images look like things.

Usually, I would try my darnedest so that nothing that I painted looked like anything. Sometimes, like this time, I would paint so that everything looked like something. So those are two important distinctions. The Indian print was made because the parts looked like something and other times I would paint so that things would not look like anything. Before that it was a hit or miss. I wasn't aware of it and sometimes things looked like something and sometimes they didn't. But I was going more on feelings. Now the eye within was made into all these layers of overlays for the printers.

The teachers freaked out. The young man, the young woman, they saw what I did and they thought that I was a schizophrenic and I had flipped my lid and gone completely bonkers. And they were, hubba hubba hubba, all standing next to me and said, don't ever do that again. I didn't say anything. What did I know? They didn't go to art school for fine art. You know, they weren't in San Francisco or Chicago. They didn't live what I lived. To me, it was fun. I mean, we tried to do stuff like that. That's what it was all about man. Commercial artists, what do they know.

Art Institute of Pittsburgh commercial art class gray marker

33 Chris

Christopher was eight years old. He was sitting on the couch, I had been drawing at the Carnegie Museum and I did a sketch of him. It didn't take long. I mean, he was reading a book. He didn't have to move much. I did another with of him in the same couch and the shirt was off. I did a portrait of him.

We had dinner at Aunt Rose and Uncle John's house. And before dinner, I drew John's portrait. And the last line that I drew in that painting, that drawing was of his mouth. It was just one line and it's an exact copy of his likeness. It was captured so perfectly. And I gave it to them. I did manage to get a photograph of it, but their family owns it. The Corpoials. Rosalina Corpoial; Verrone is her maiden name, from 250 Glass Run Road. She lived in South Hills somewhere.

And then I drew Nanny. I drew her at home. She was saying the rosary, I sat very close to her. So it's a little distorted. I still hadn't learned proportions and how to control foreshortening. So she says, Oh, what a fatty I am. Once she saw the drawing because her legs are a little bigger. I chose to draw it in rapidograph ink so that we could make photocopies for everybody because there are so many grandchildren and her children. There's so many people that knew Nanny that I wanted them to have copies of the picture and I wanted a copy too.

The drawing with John was done with pencil on paper and they're harder to copy. Much harder. Now you could do it, but not back then.

1982

Pittsburgh Point
93/150
Michael A. Carter

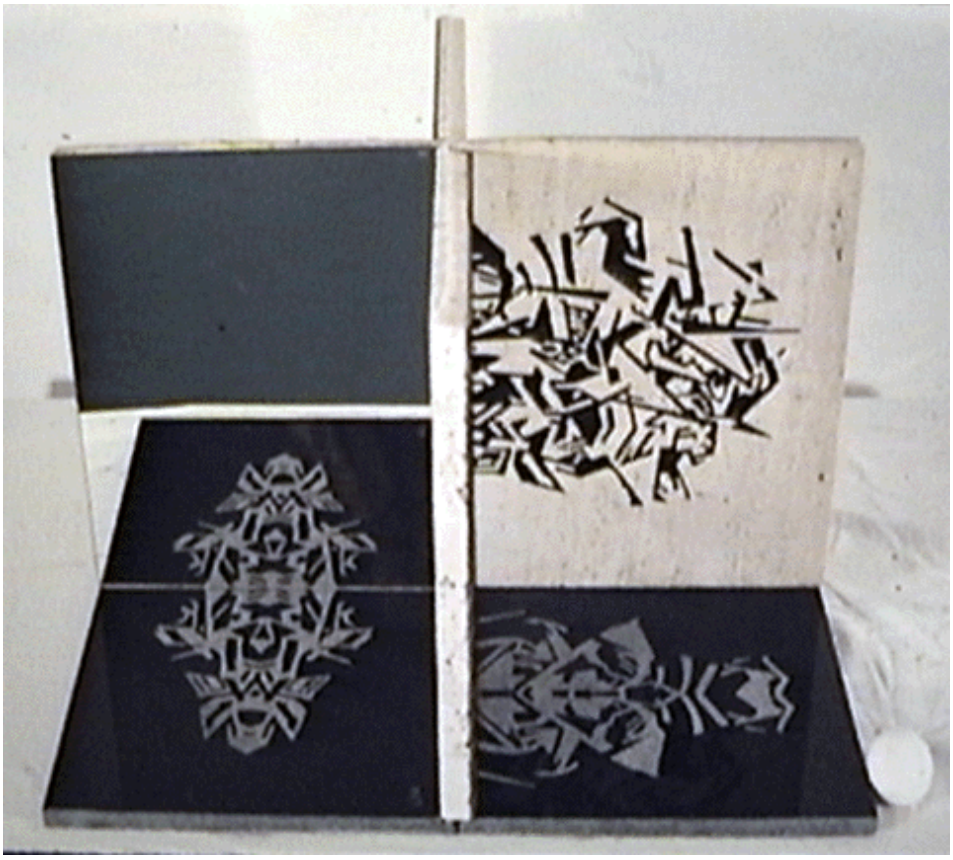
Michael A. Carter
23/25

34 Downtown oil

An oil painting of downtown Pittsburgh was attempted. It was made on the South Side at 136 South 11th Street studio on the third floor. I was able to draw that composition from memory, although I used some reference. It was made with a white lead. It was toned blue. Two different blues and then over a fine charcoal drawing, not a fine pencil drawing but vine charcoal. Shadows were laid in and then local colors. Part of it was sharpened to make a focal point.

Some details were begun, but I realized it would be a greatly laborious layer, like the San Francisco Russian oil painting was so I stopped. And it is an example of a memorized view drawing that was painted with a quick technique. The quick technique could have been elaborated and repeated over and over and over and over. And I just thought that was kind of boring. So I never pursued it much more after that. But I have the painting and it's in my bedroom.

35 Ancient Language



Ancient language is a mirror sculpture. It was exhibited at St. Vincent College. It was made out of granite. I was working at a memorial factory at the time and I had access to this, these things, we would have the faces of stones cut off and the the other factory that did the sawing had a lot of scrap. I asked if I could have some or buy some to make a sculpture with and they let me have some or I bought it. I don't know how I got it, but I got it.

Anyway, this one big piece has a lumpy back and a smooth steel faced surface. So I may have splashed it off with steel shot to make it white. And then I put a piece of stencil material on it and I put one of my paintings that had been traced into a line drawing, it was all black, and I cut it out. Sandblasted that, Litho chromed, and then I put a mirror on it and found one of the images and I traced that, flipped it and made a stencil and put it onto a piece of glass.

So the mirrored image is an ephemeral thing. The language is on the stone and then you pick up the little piece of mirror that I put tape around the on the edge and you hold it on to the stone and you see a mirrored image. And then the

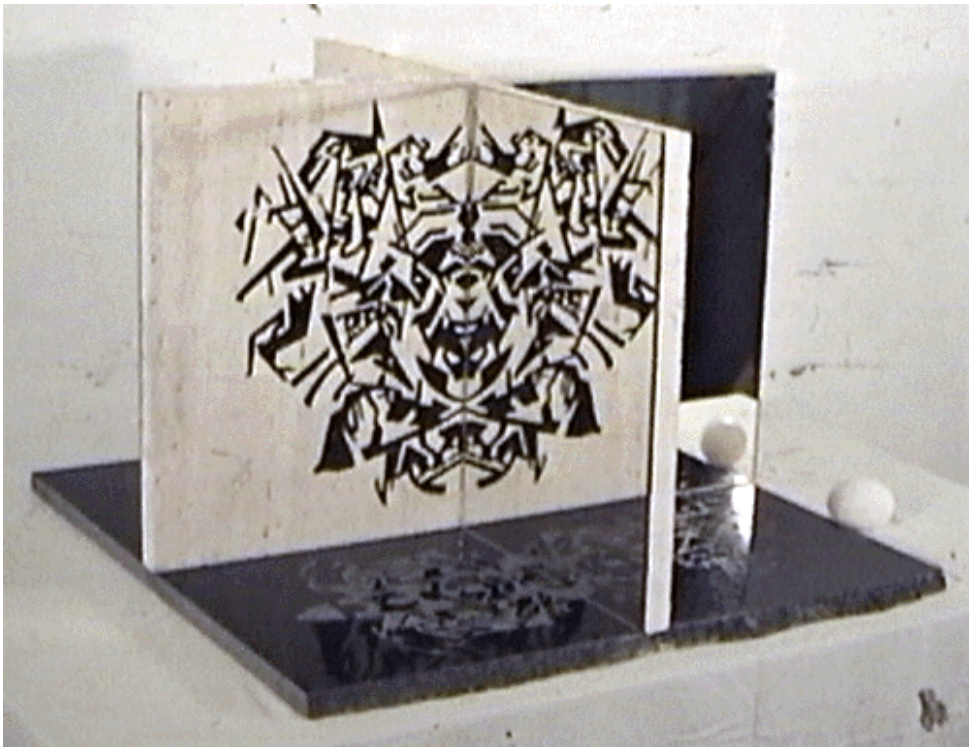
sample is on the glass on the other side of the sculpture. Big chunks of wood with big bolts in it hold it up. That was a lot of fun to make.

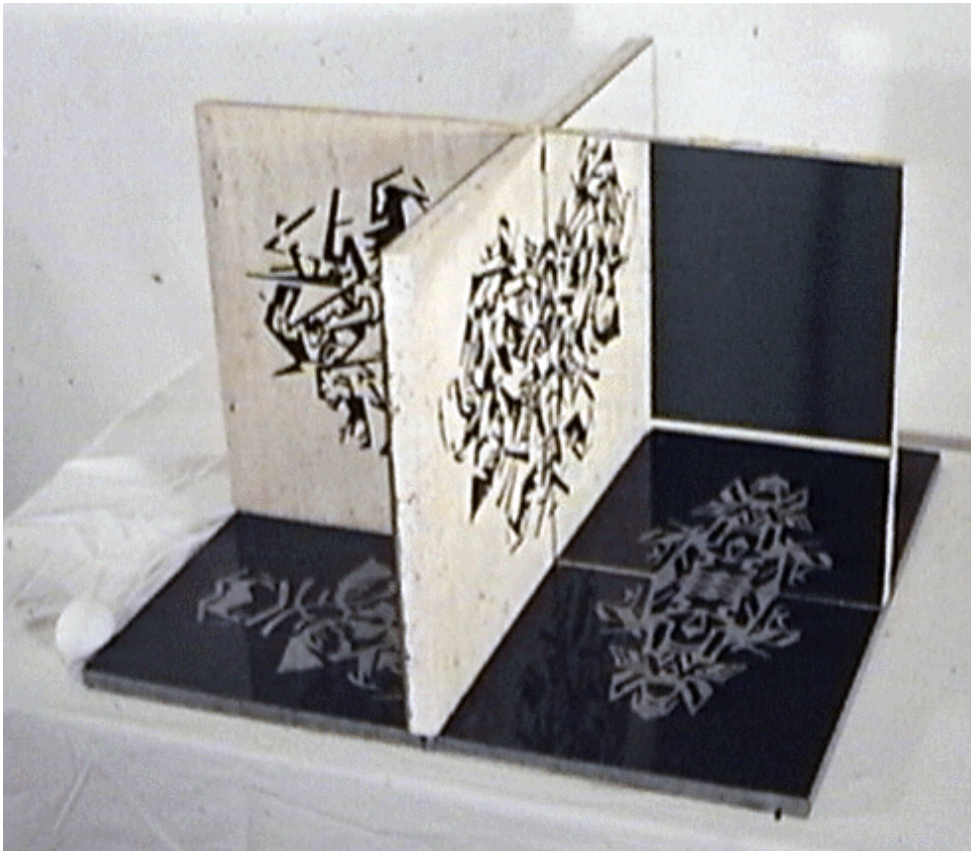
The other sculpture is made out of marble and black granite. I don't know where it came from, but most likely the same places and what it is, is the designs are on the black granite on the bottom, and then the vertical pieces have pieces of mirror glued on to the stone. The vertical pieces are cut with a notch on the bottom on the top of the two pieces, so they fit together and hold each other up. They fit into a sandblasted notch on the bottom piece to align them. Or there should be a notch. I think there is. So you get all those mirrored images. So there's probably 8 images? That was also included in the Pittsburgh Society of Sculpture show at St. Vincent College.

The story is that somebody who saw the show was in the shop talking to my boss, who was the shop manager, Frank Kugler. And Frank asked, you know, if he saw my picture, my sculptures in the show and the man, I don't know who he was, it might have been a customer he says, You wouldn't believe it. That's all I remember. You wouldn't believe it.

And nobody ever talked to me. Nobody ever told me anything. I never got any feedback or reviews other than, you wouldn't believe it, how good it is, you know? I assume that's what he meant.

Yeah, I like them, I still own them, they are underneath my cellar steps. One of the mirrored faces on the wings is broken and it needs to be replaced, but it's just bathroom glass from one of those shakey flappy mirrors cut up and then glued on as it has a cardboard back. Really easy to replace.





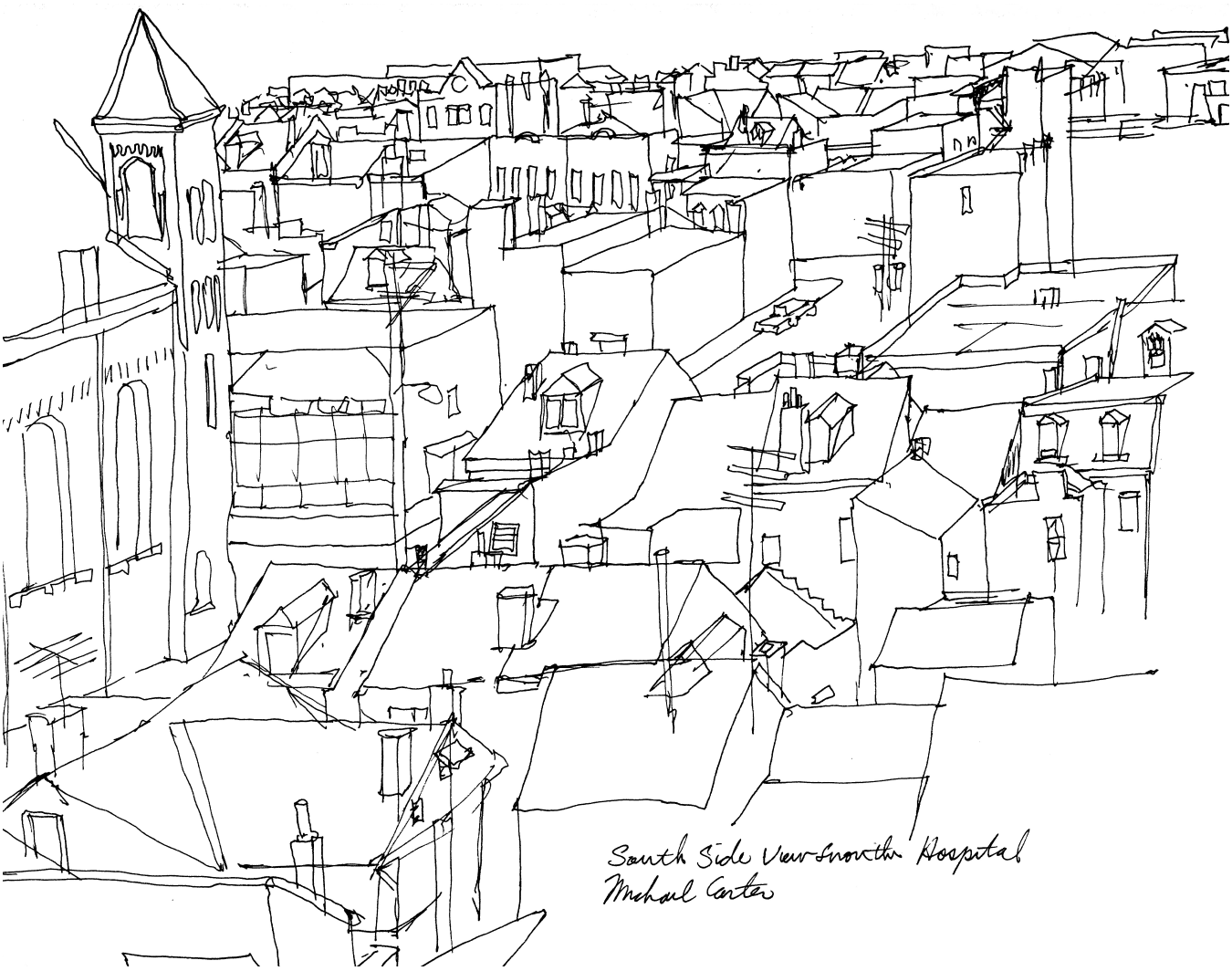
36 Photostat Art

Photostat art made down on the farm. Photostats are a commercial art imaging process made on a really giant camera machine. They are black and white line art. At least these are and I had made a lot of photostats of these mirrored images.

I progressed from silkscreens to granite sculpture and oil paintings and drawings. Now I'm using commercial art tools. Photostats were accumulated and carried down to the farm where I worked on them. I worked on the floor, got a big piece of foam core. And I used rubber cement and I glued them on, making a design.

There's two of them. Now one has the mirrored images that are small all around the edges and in the middle is, I think, the original image. The other one has different sizes of mirrored images on a painted background, the likes of which is used to begin an original image that would then be copied and mirrored. Anyway. The little ones like Ascend, they become smaller, as if in perspective, I like both

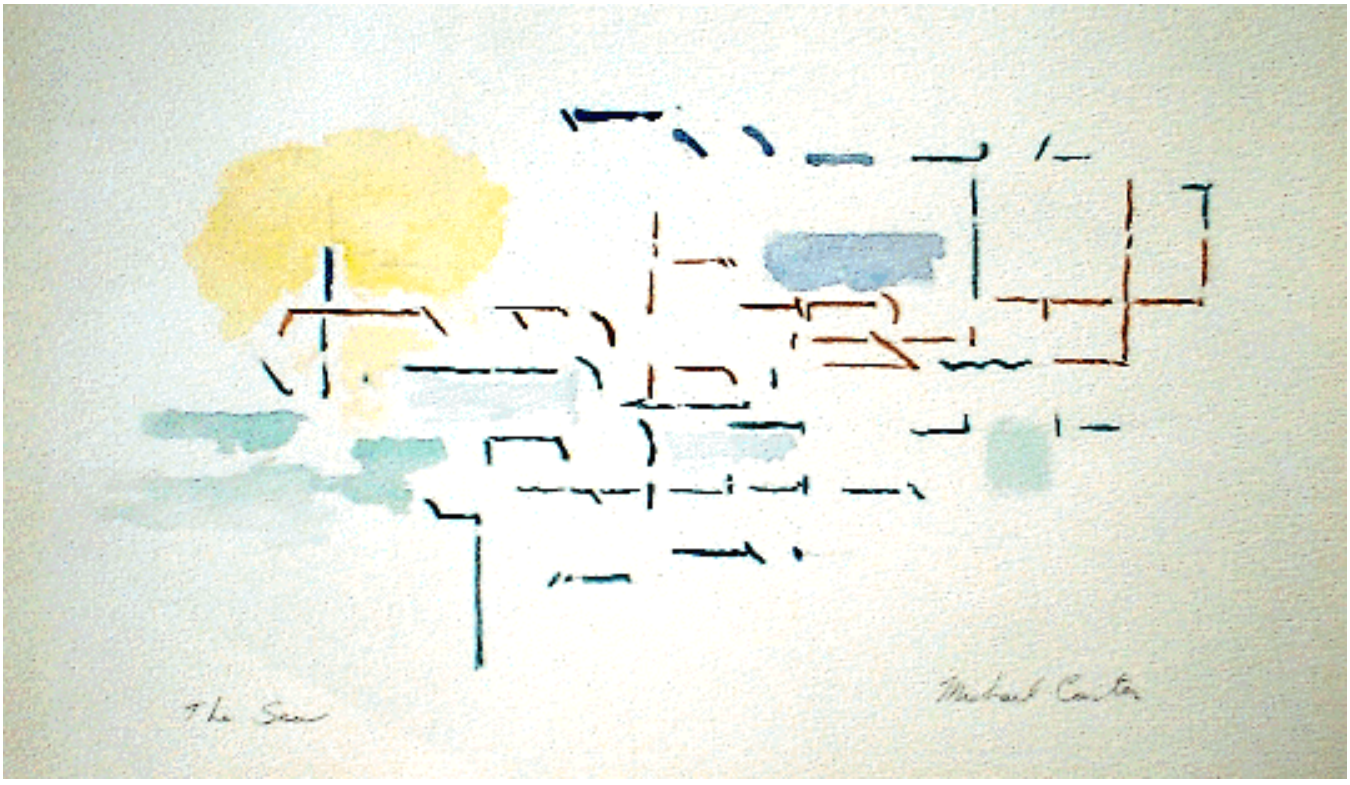
of them. They've never been exhibited. I believe I still own the both of them someplace, and I think I have made them into digital prints as well.



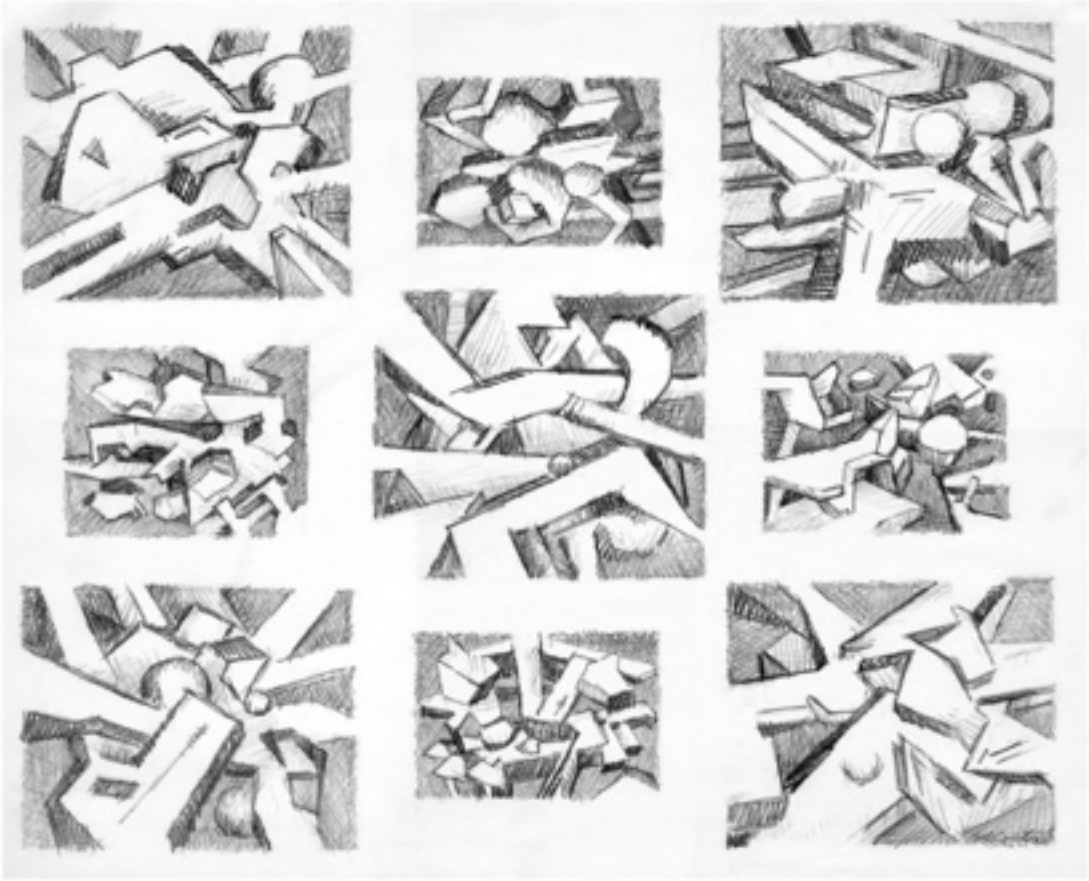
Contour line gestures from while I was in the hospital...

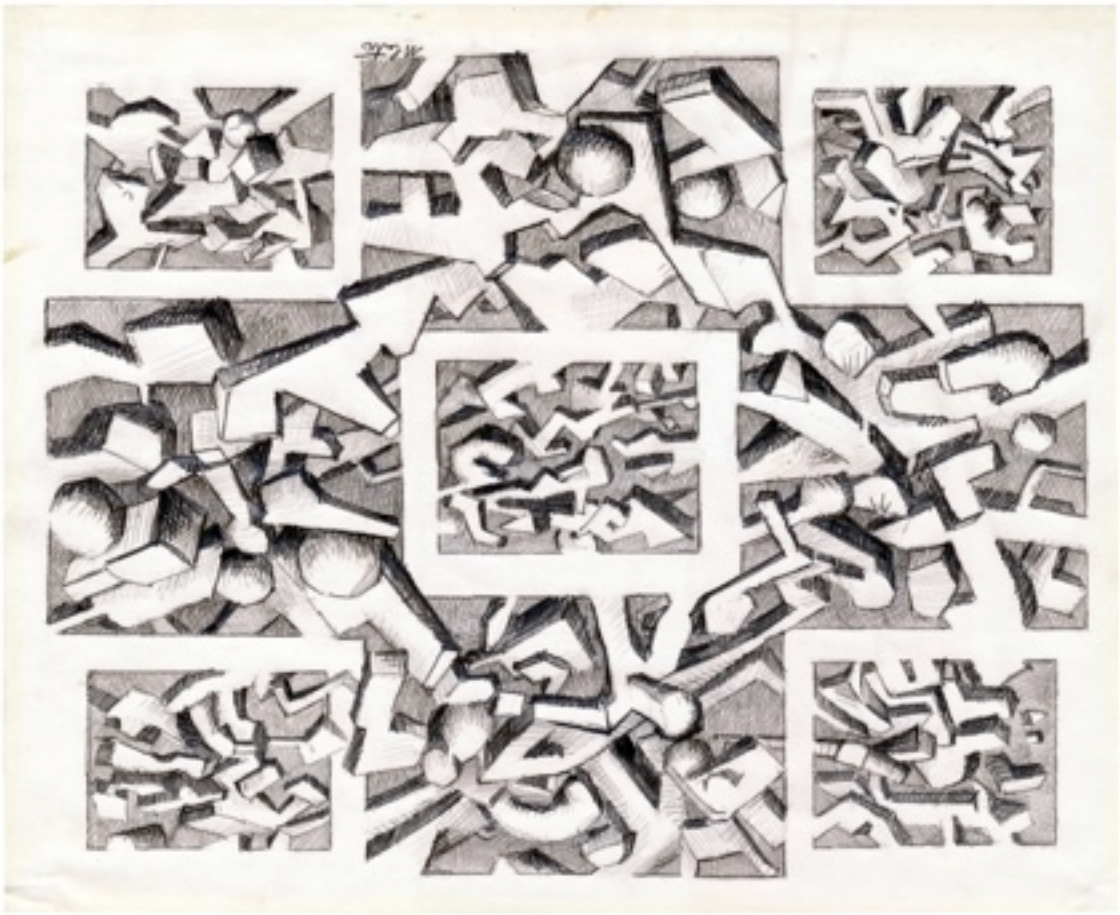
Dunbar Drive and beyond

37 Drawings



Melita's

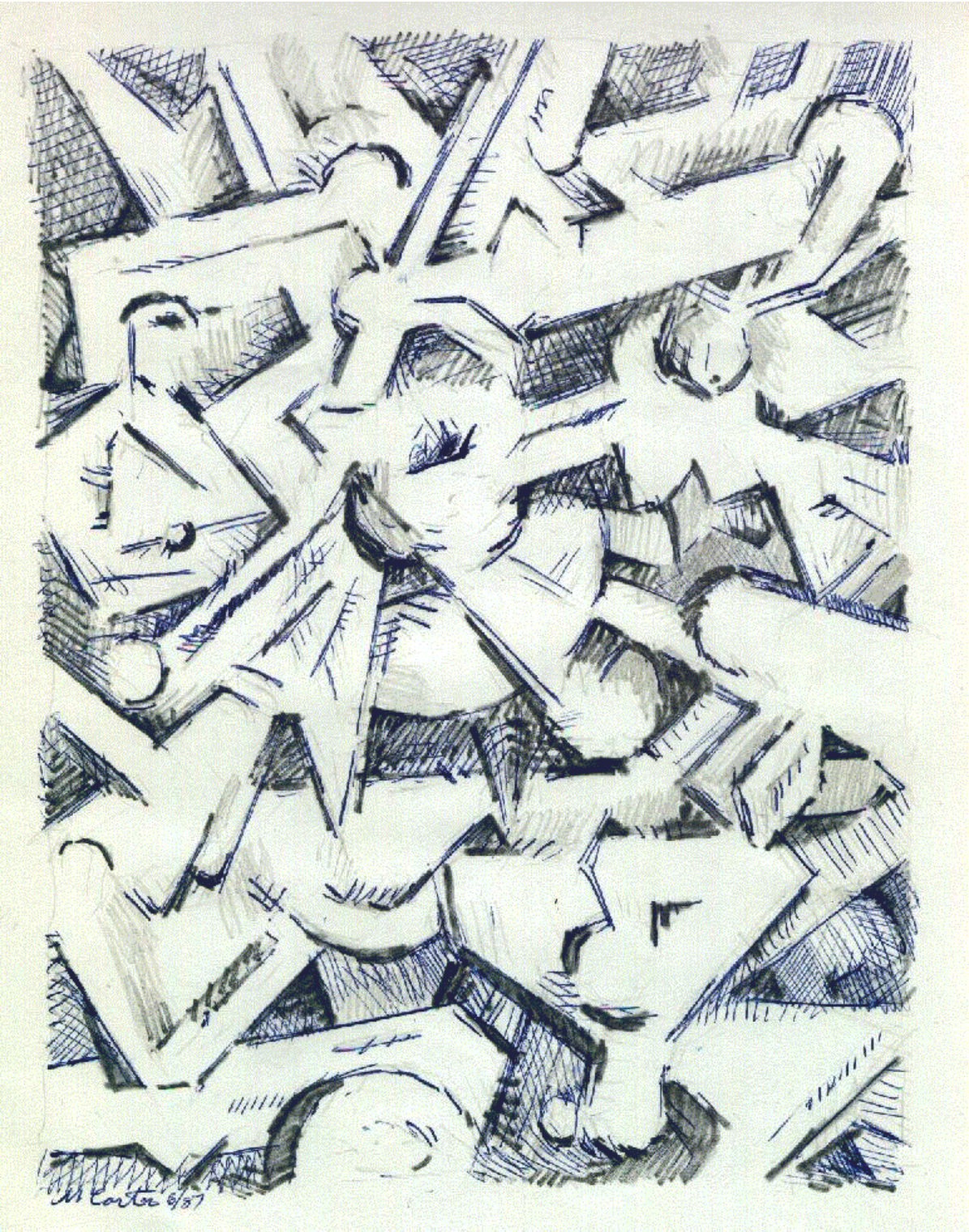


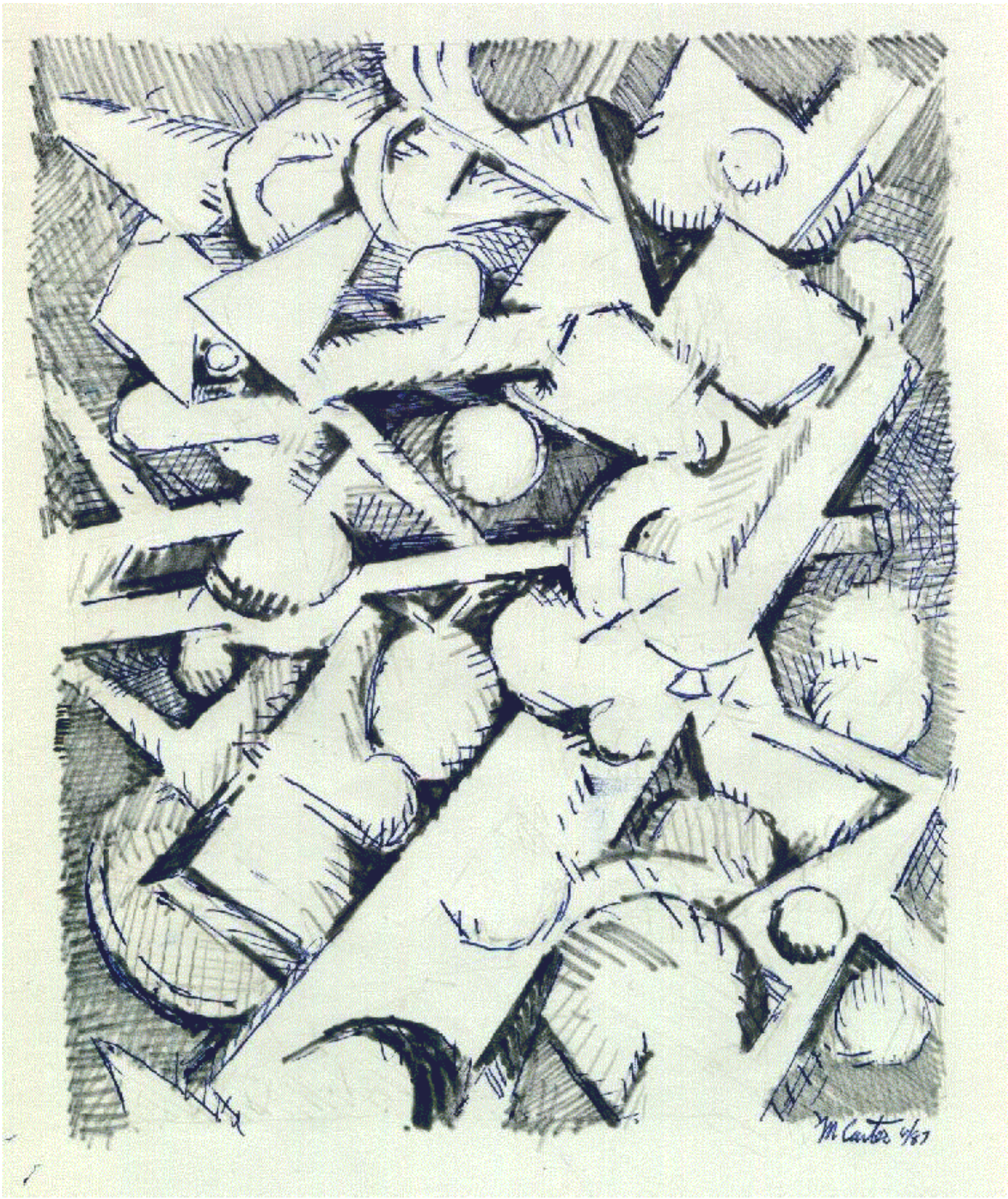


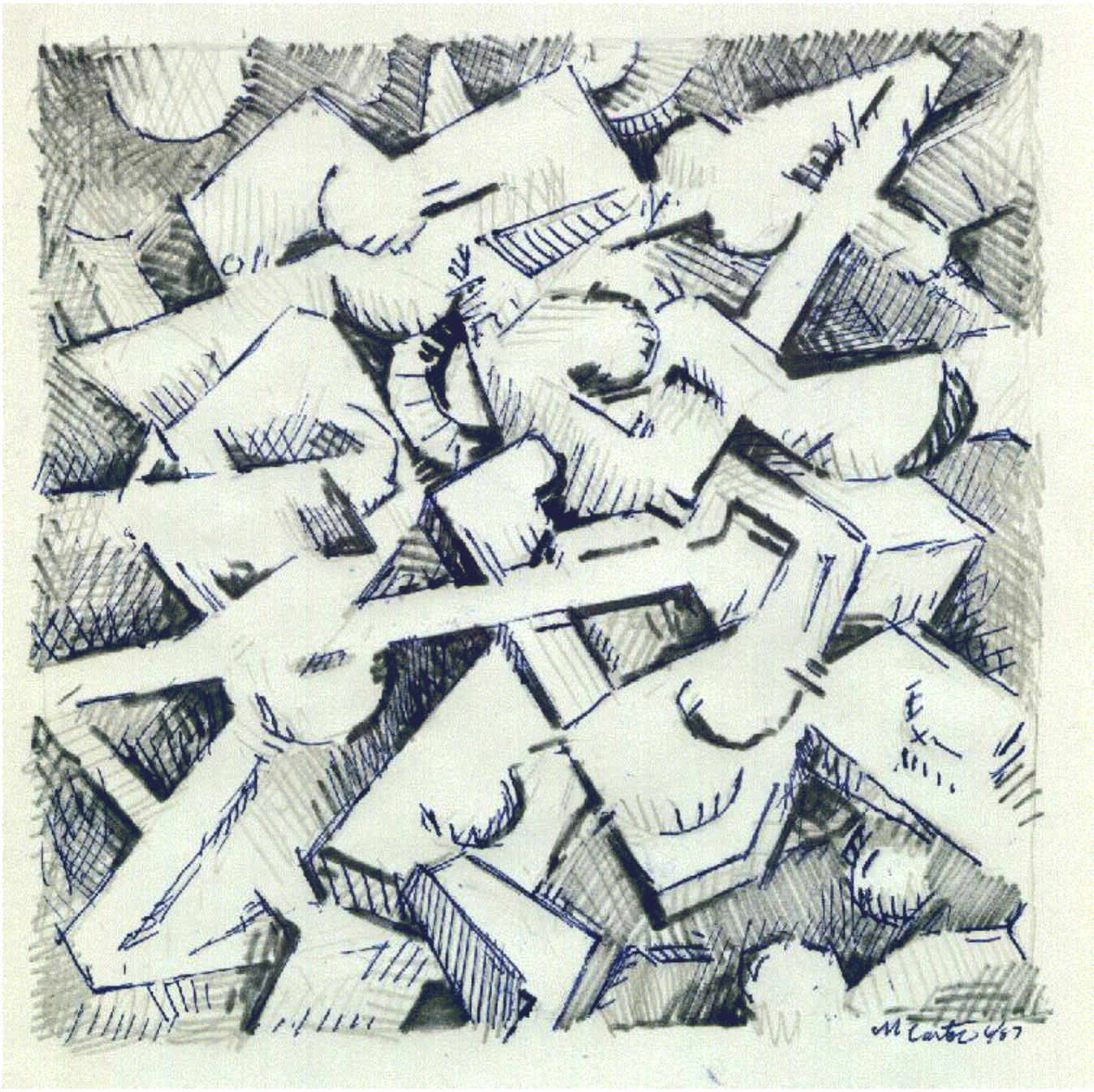
Abstract drawings were made in the same manner that I made the drawing for the duck painting, the square abstract painting with the big yellow shape in the center of the top. They were made on sketchbook paper with some kind of texture applied to the paper. And then I drew into the paper making these inside of shapes. The shapes evolved from the drawing itself, and I sort of outlined an area and finished it to a shape. So the formats are all different.

They're not made to necessarily a circle or square or a rectangle of geometric proportions. The proportions were derived from the images. It was an attempt to duplicate what I had done in Chicago. None of these sketches have much color added. I think they were a little bit of sponge or ink, ink wash or diluted ink or over pencil, ballpoint pen, maybe a little bit of blue in there. They're dated on the files in 1987 I think June.

87 85. That puts them in the South Side studio on 11th Street. I think the Arugh painting was copied from one of these drawings and that was done in the studio here at 1207 in the East End Avenue studio.




M Carter 4/67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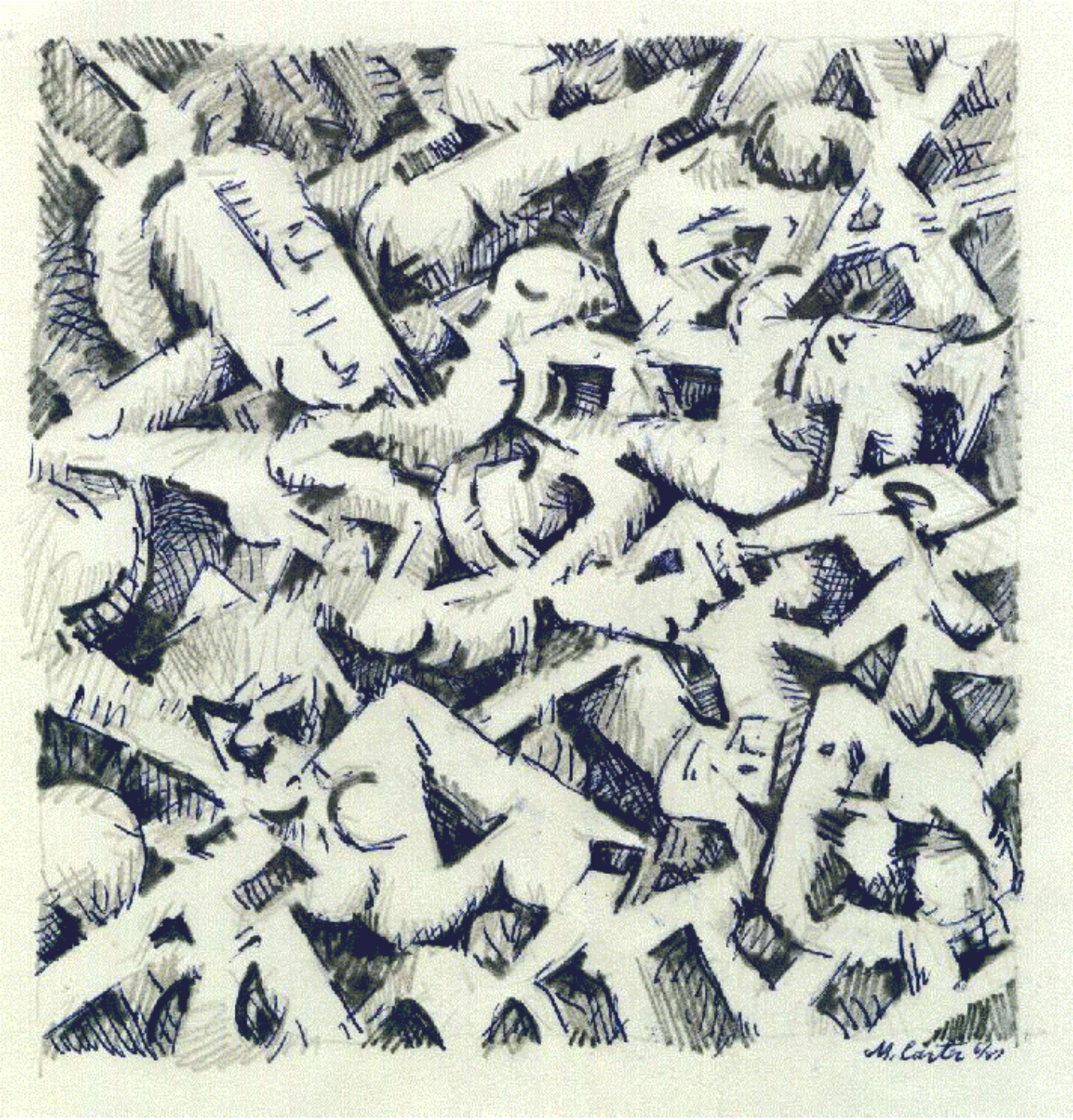

M. Carter '60

38 Arugh

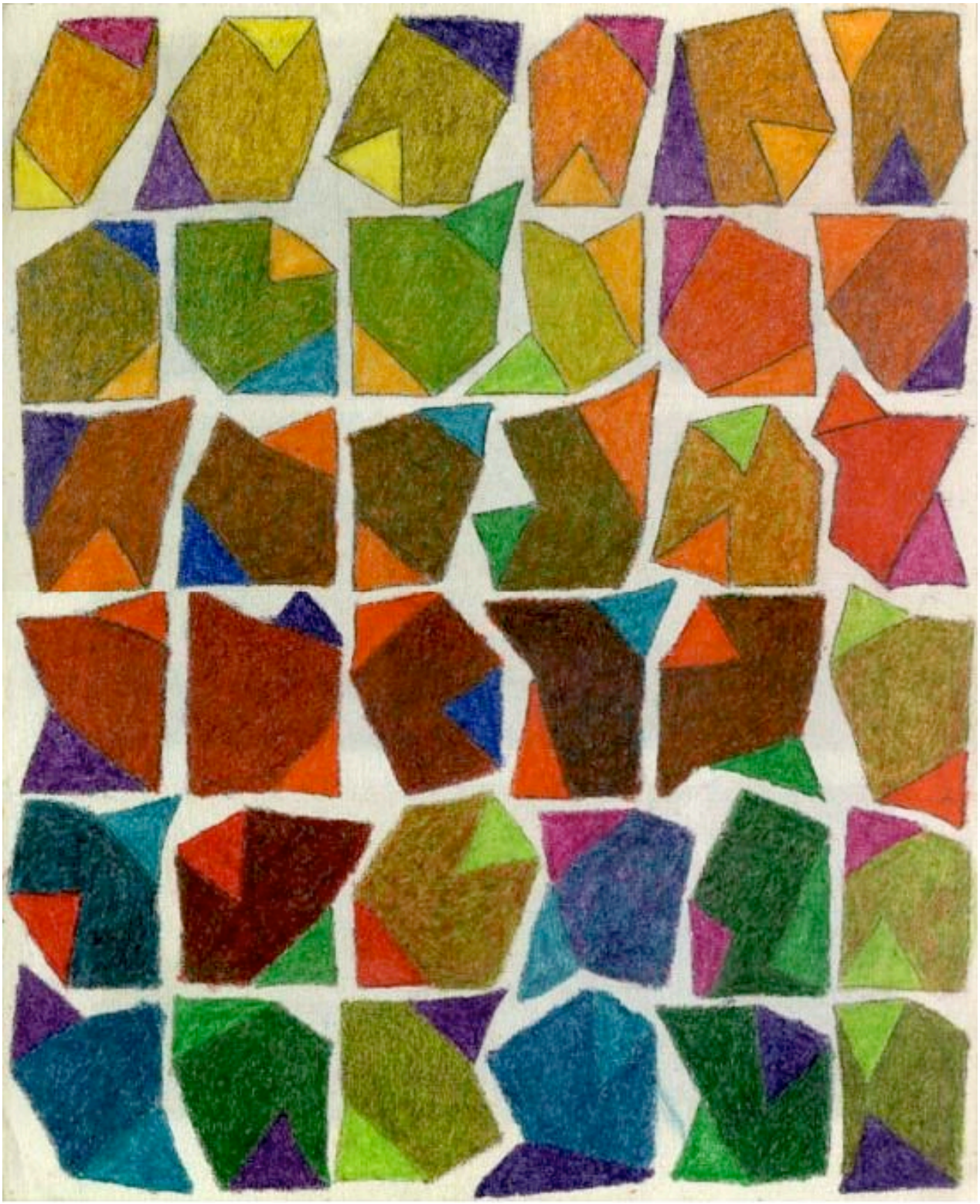
This was done in Regent Square from one of these type of drawings

Arugh is an oil bar drawing on silkscreen printing paper, it's rag paper. It's done directly it's copied from a drawing from 1987 and it's in blue monochrome. Like the ballpoint pen was suggesting. Multiple colors were not added, that layer was not done, I was testing out the method of enlarging the drawing to a form that I could actually deal with.

The problem with making abstract pictures on canvas is that you end up with a great amount of material to store and carry around. I like to work large, so, you know, given my preferences, there would be six feet square or around, that adds up to a lot of weight and a lot of space to put them in so I don't make them.

This drawing, Arugh, was made on paper, and I can put it into print drawers, I have a double set of print drawers in my third floor studio right behind me and Arugh is in there. It has been copied onto 35mm film and it has been digitized and it has been printed and copies could be made of it.

39 Kites



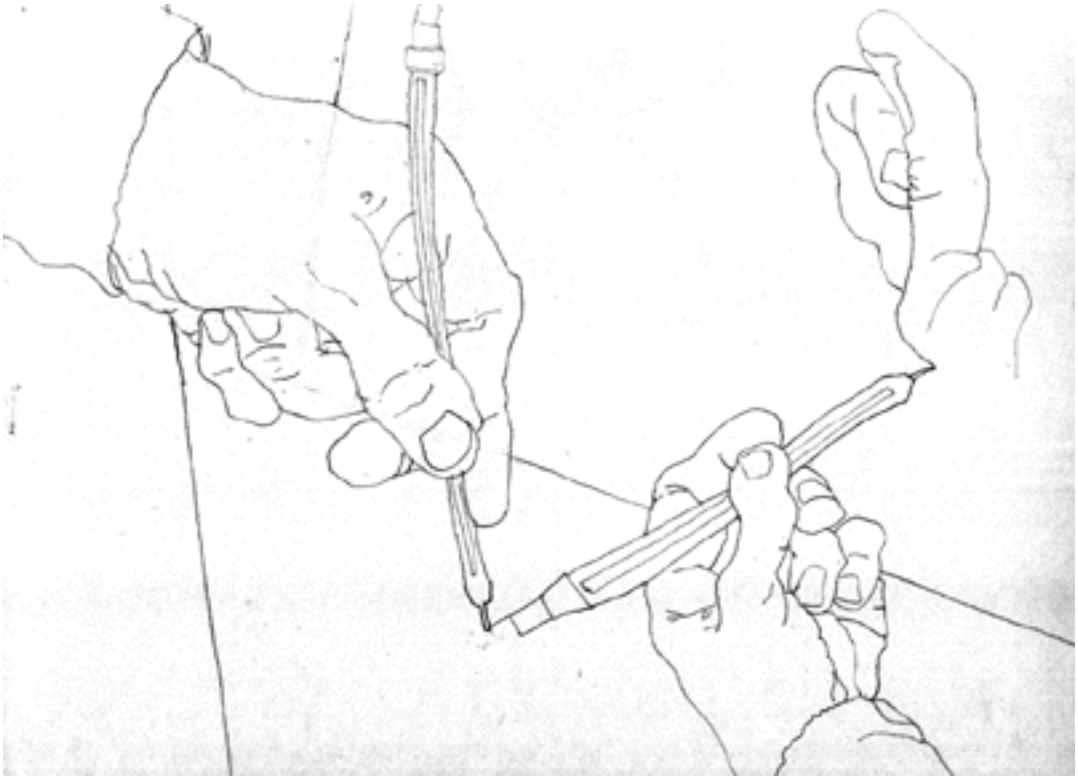
Kite's, this is a crayon picture, it's a crayon picture showing tertiary color mixtures, the little triangles on the outside show what the two colors are that are mixed on the inside. It is a sample that I made when I was teaching color theory in McKeesport. There were many pictures made. I even wrote a couple books about it. There is a great deal of color theory and I'm still making oil paintings in that manner and I haven't completed the work on it.

But there are thirty six different possible tertiary color mixtures that are each different from each other. Now there would be seventy two if you vary the proportion of the two mixtures. So more of one side or more of the other make two different kinds of colors for the center, but an equal mixture is what this picture is about and there's only thirty six of them. A tertiary color has all three primary colors in it, it does not exist on the color wheel.

The color wheel only has the primaries and the secondaries, a tertiary color has three primaries in it, the secondary color has two primaries. Primary colors are red, blue and yellow for subtractive color, mixing with paints and with, in this case, crayons.

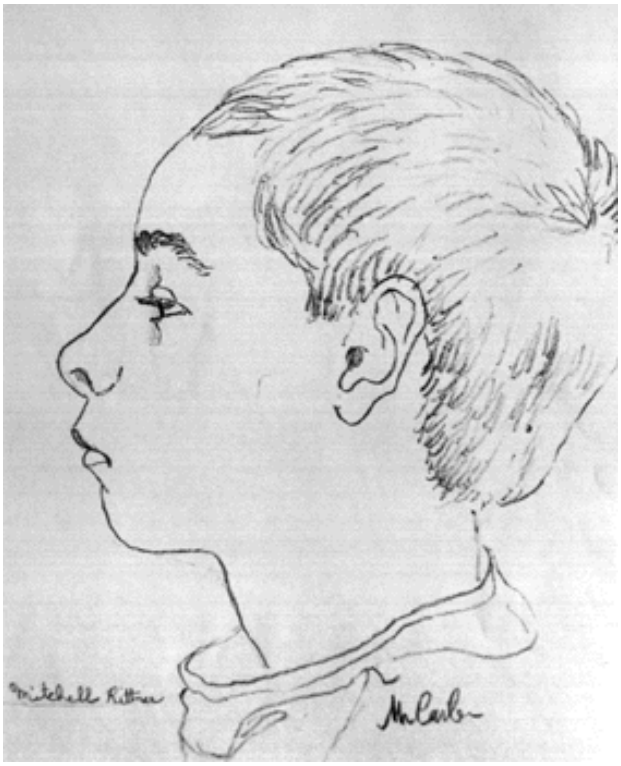
Chris 12-94 Morter

Chris 12-94 Morter



40 Lori

56 Profiles



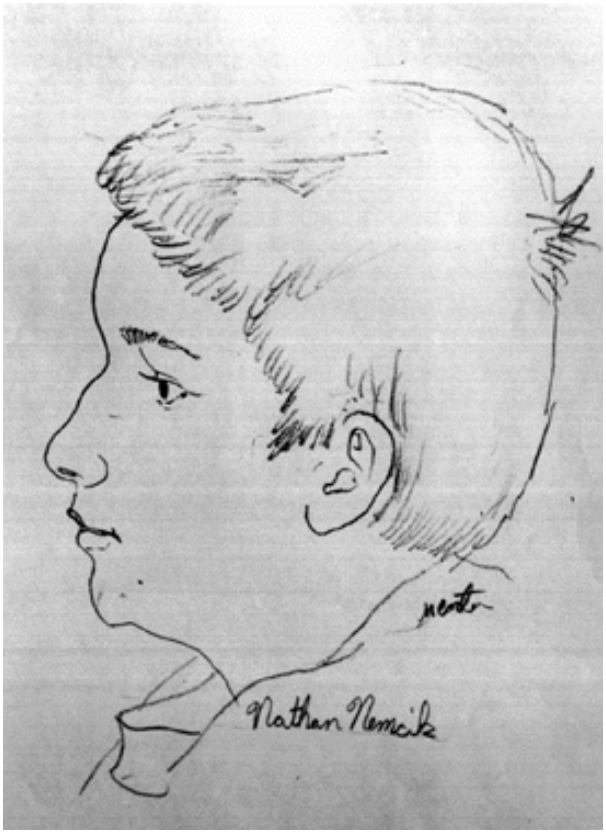
Profile portraits of students in middle school were made during open houses at Cornell Middle School. I sat in a chair out in the hallway. Parents would line up with their children and I would do a quick profile drawing, using the contour line method. And I would then send the student with the picture down to the office to get a photocopy made for me and I either have the originals or and they have the

photocopy or I have the photocopy and they have the originals. They liked that. I liked it. It was fun. It's always was a successful lesson to teach pencil drawing and contour line drawing. And I ended up with a lot of them.

A story is that when I went to England, and I was demonstrating in their schools, I drew every kid in one of the classes. I sat outside the room and the teacher would send a student out. One at a time, I would draw the portrait, the student would take the drawing and have copies made. I don't think I have any copies of those pictures, but the teacher took all the pictures from all of the students and put them all up on the bulletin board at one time. And she said. This is what an artist does for his work. This is the work of an artist. This is how they make a living, blah, blah, blah.

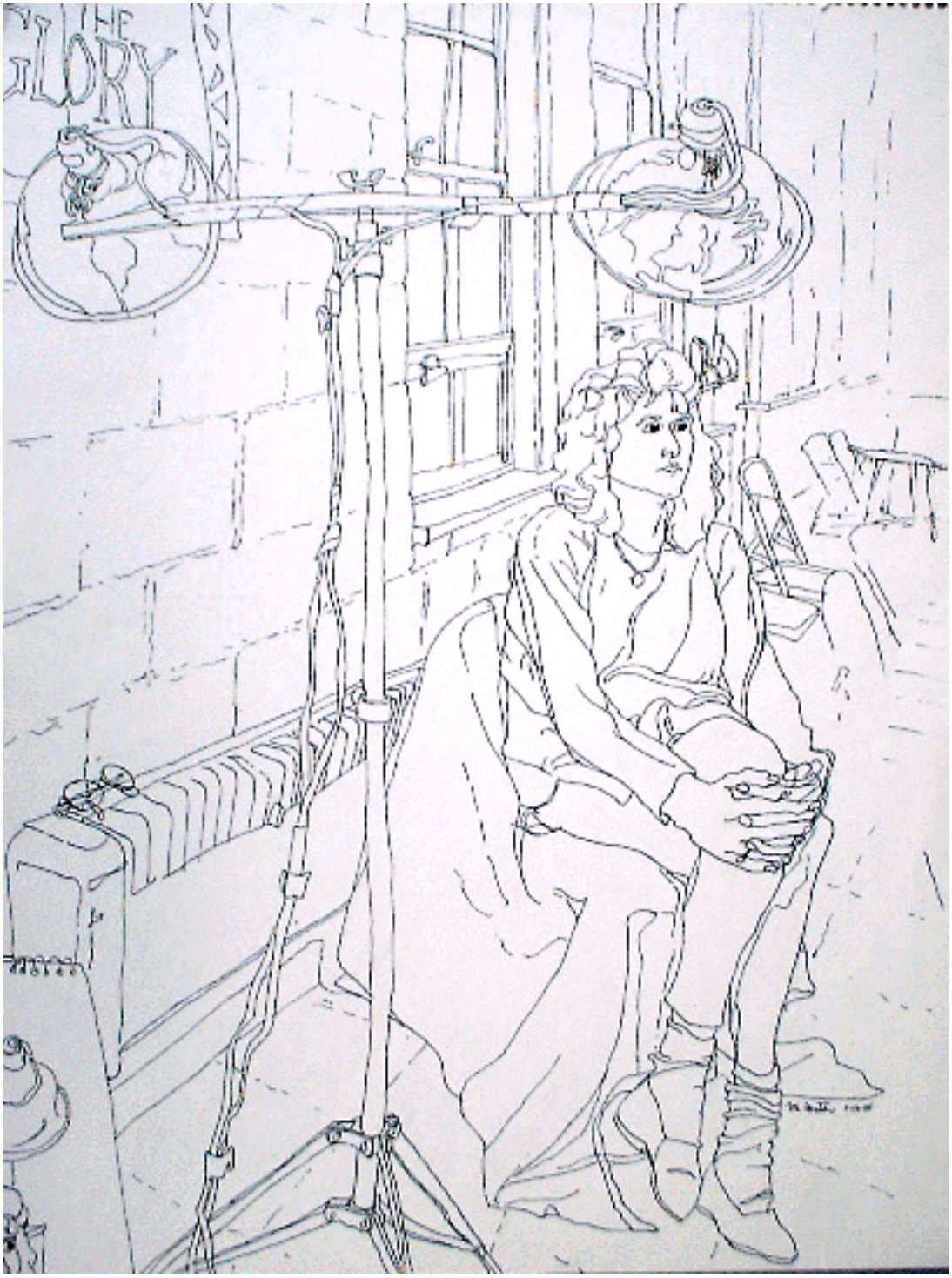
So there I was drawing portraits like I said I would never do, but I like to do it for students and for teaching.

I just never liked to do it commercially, being a clown on the street or in a festival.


Nathan Nemeth

Autumn Brown

M Carter


THE
GLORY

Lori, the drawing

1995. Chris

Figure drawing of Lori standing, this one hangs in my stairwell. I was a member of the East Suburban Artist League, which meets in Murrysville. We started a figure drawing class in that church and we would meet upstairs in the fellowship hall. Nude drawing was out. Clothed models were in. We worked at this for quite a while. And I made complete charcoal and conte crayon renderings of figures in different ways.

I tried to teach one of the ladies how to fit a figure onto the paper. You put a mark at the top of the paper and a mark at the bottom of the paper and then fit the figure into it. She couldn't do it. She would draw on a big piece of paper, a figure three inches

high. She only used the fovea of her eyeballs and she was a little person and she would draw a little people.

So in an attempt to demonstrate. The model was Chris is an Asian boy that a couple had adopted and he sat in a chair, I was standing at an easel. And I blocked him in. I got the height and the width doing head height.

No, no proportions were memorized yet. I still don't use proportions, but I block them in, and I was far enough away that there wasn't much distortion.

And then I got a charcoal pencil and bam, I put it on the paper and I did a contour line drawing. And you could hear the pencil squeaking and and rubbing and pulling. And I was grunting and, (sound effects), but I did this contour drawing of him all the way around and it was done in like 15 minutes.

So I did another one, and the other one, where you could actually see more of his face, and it has some of the shirt, looks just like him. His mother was there and she did not offer to buy either one of the pictures. And I didn't offer to give them to her. I kept them and I still own them.

They are a combination technique is based on contour line drawings that I was teaching in the public schools, that I had done many, many portraits of profiles of students starting at the bottom of the neck and going all the way up to the crown of the head to do a likeness.

And this was a full figure using contour line, drawing over a very light block in. A very successful technique.

ROSE

Regent Square. 41 Round oil

Chris has it. A round red oil painting. My son Christopher has it. I made this at 1207, it was made on a canvas stretcher, a hoop. It's only an inch wide made of bent wood. It was made at Herbick and Held Printing company by the shop guys who also made the print drawers behind me, and I asked if I could have them, if I

could buy them. I got two of them. I still have one. It's not as big as my other round ones. It's over three feet, I think, in diameter.

But I wanted to work into a wet ground and develop the picture a little bit further than the big purple. So instead of just making the first layer, I connected things and added more colors to make the second layer. It’s sort of an earth color and it's a continuation of the same technique that was done in Hayes in the basement of Mrs. Smeltz’s house to a successful picture. And I would like to do more of them, but I don't have any place to keep them all.

42 Earth color still life

Earth still life with cubist forms. This is an oil bar picture on silkscreen printing paper and it's in the drawers behind me. It was photocopied onto film. Pittsburg Custom Darkroom is the name of the business, and I worked with the photographer upstairs in the studio and this one was easy to photograph because it's Earth colors. It was printed on a gigantic printer that they have. And it used very thick paper on a big roll. There are wonderful prints. They look exactly like the originals. Very happy with the quality of the prints made from this drawing. It's actually a painting.

43 Eidetics

Memory pictures, there's two of these. Numonic memory techniques were applied to Bible verses. Around the outside of the picture are small images which represent a chain of memory images of the Bible verse. In the center the entire chain is bunched up and one big image is made of the entire memory. That's how it works. The name of the pictures are on the back, the originals are in my drawer. They were both exhibited at the Associated Artist's Show at the Carnegie Museum of Art.

My sister had a job as a secretary with them and she helped me become a member. And then she helped these pictures be put into the show.

The story is that my wife and I were at the opening. And a docent I noticed was directing a group of people around one of my pictures. As this person tried to talk about them and really didn't understand what the pictures were about. I thought it was funny and I wanted to find out what they thought, you know, so I was just part of the audience.

At the end of it, that docent was talking to someone else said, and he was just standing right there and he never said anything!

44 Sight Size Drawing

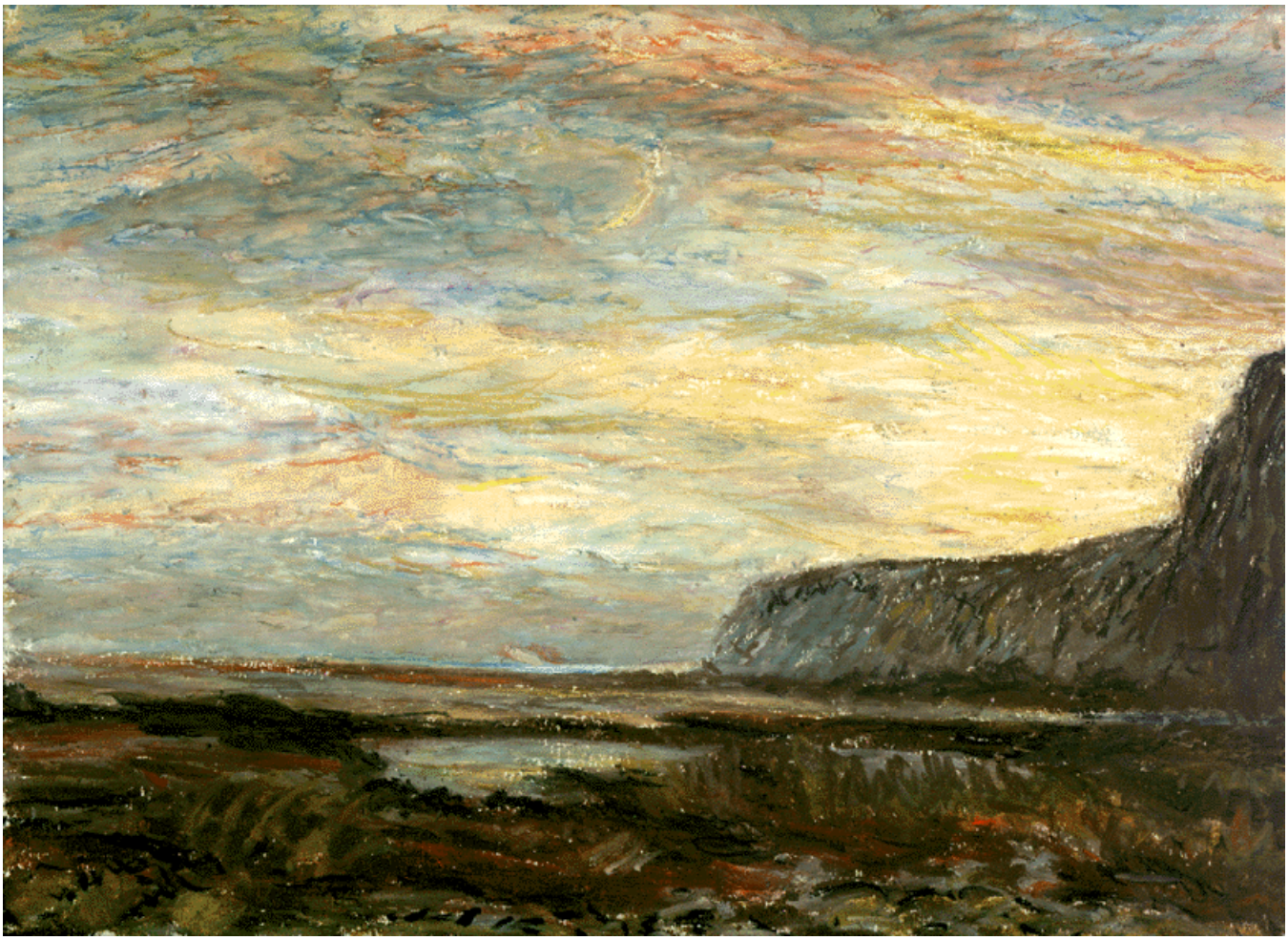
Sight Size Drawing of an angel. This was done on location in Calvary Episcopal Church in Shadyside. I had been studying sight size drawing, and the technique is that you look at the size of the object, side by side with the drawing board, and you you draw parallel lines across to measure the proportions of the object you draw. So this is the side of a pew, maybe it's in the choir. So I was resting against the kneeling rail when I drew it.

OK, the story is that a lady walked by, she must have been in her 90s and she was absolutely glowing. Her skin was transparent. You couldn't believe the light that was shining through her. She looked like an ascended being in Atlantis, the TV show that I've been watching the series of. She was glowing, absolutely glowing. I mean, I had been looking at wood and these orange colors and, you know, and she walked by and oh my goodness, was she beautiful in her 90s?

And she was she exchanged a few words. It was it was, you know, wow. She was like almost an angel right there.

45 Diebenkorn

Diebenkorn oil bar, old masters study from the Carnegie Museum. An art class was taken at the Carnegie Museum and the teacher from the North Hills took us up into the galleries and we were permitted to copy paintings. I used oil bars on sketchbook paper. And I started with a Pissaro picture, and there's four of these, and I started with the ink wash water soluble crosshatch drawing in sepia tiles, and then I put the oil bars on top. And you can see through the oil bars, the instructor said, why do you do all that intro at first? Just just use the color? I said, oh, no, that's what I always used to do. So I did.



And then I tried several other I tried to other impressionist pictures, Watchmen. And I don't know what they're this sunset with the cliff. And then I tried an abstract expressionist picture because he had been taught the abstract expressionist method. So when I was in the alleys of Chicago, he was in the alleys of Pittsburgh making these abstract expressionist oil paintings with his teachers and friends. And and they they did de Kooning type pictures. So I wanted to copy a portion of one of the paintings. And I was totally, absolutely 100 percent successful. You know, these look like photographs of the paintings. I was surprised. He was amazed. And his comment was he actually commented and talked to me. It was wonderful. He said, you know, it's like, you know, like, why aren't you great or something like that? I mean, he said, you're so good at this, you know, why are you just the teacher? I don't know.

46 Magenta

Magenta, still life of Cubistic forms with plant leaves in the background. This is an oil bar picture again on this silkscreen printing paper. And at Pittsburgh Custom Darkroom, the technician was having a hard time balancing the colors because it seems that magenta and green are complementary colors and it was difficult for him to get one right to get them both right. He would get one right and then the other would be wrong and we had to go back and forth. So that was difficult.

I wanted them to sell these pictures in their gallery. And I talked and talked and talked about it to the owner of the gallery and I explained was like it cost this it takes me this long to make the picture a day. It takes a cost this much to print it. It costs as much to frame it, you know, and then we can sell it for this much, you

know what it's like. And he never talked to me. He never said a word and he never did. Exhibit the pictures, it didn't work.

I took these pictures, the tabletop was different than the other tabletop picture, but I took it and this red one. To the Forest Hills Frank shop, and they mounted the digital prints onto board and framed them. And it did cost over one hundred dollars, you know, one hundred dollars to print it, 100 dollars to frame it, and they hang now in my house, one is on the third floor.

That's the magenta one and one is downstairs over the piano. We'll see that picture later, but it's an earth tones, it's a duplicate of the other Earth picture technique, it's just different forms. It was done again on East End.

47 The Eye Within

The Eye Within was made into a very large oil painting. It sits behind my left elbow on the floor. Each individual part of the picture, the elements were put on the sides up and down as if they were sprocket holes on a piece of movie film. A motion picture in color negative 16 millimeter was made of how this painting was made. I made it at the Pittsburgh Filmmakers 2 or 3 level class that I had taken there. It's very successful.

I had it rolled up four years. And then I restretched it and touched it up a little bit. I still have it and I don't know what to do with it, like to find a nice home for it.

Maybe someday I'll have a big studio and I could put it into the racks, put it in the gallery in my own my own gallery.

48 Foss, How to paint in oil

Still, life and grays and greens oil painting was studied How to Oil Paint by Gloria Foss. I think it was the name of the book. It's a red hardback. When I was teaching in McKeesport, I rented a old house in Braddock Hills, a deserted old house. Not fit to live in, but it had electricity and there was water outside the back door, so I swept it and put window blinds up, soaped the windows to let light in, set up a still life. And I proceeded to do quite a few paintings using oil paints of still life objects. I would work in there half a day then I would go to McKeesport and I would substitute teach for half a day. So here I have 35 millimeter slides of two green ones and one orange one. It's actually yellows, one yellow one. The yellows are a different technique, a puddle method. The green ones were made by value scales and tonal scales side by side that I would cross mix into. The puddle method was a little bit different.

M Carter 7-92

57 Log Cabin

The Log Cabin. The East Suburban Artist's League and I went out painting on location. One of the members in the group knew of a location in Boyce Park where there was a log cabin. I had my doubts about this, but off we went to paint on location. I had my oil paints a 16 by 20 board. I had been working in my art studio in North Braddock, and this was my first foray into the world to paint in plein air.

I remember choosing zinc white because it was cool. The shade looked cool. I roughed in the drawing, with like a, I'm not sure. The drawing was probably the hardest part, and then I started painting. I remember I was wearing a sailor's hat to protect my head from the sun. I was sitting down and I had sun glasses on. All right, it's kind of strange to paint with sunglasses on.

I was talking out loud about what I was doing, and by the time I was finished with the painting, I was, you know, bragging like crazy because I'd never done anything like that before. The painting turned out so well, by the time I was done, everybody had left! They sure didn't want to listen to me talking about how I was doing this or that. I talked them all right out of there.

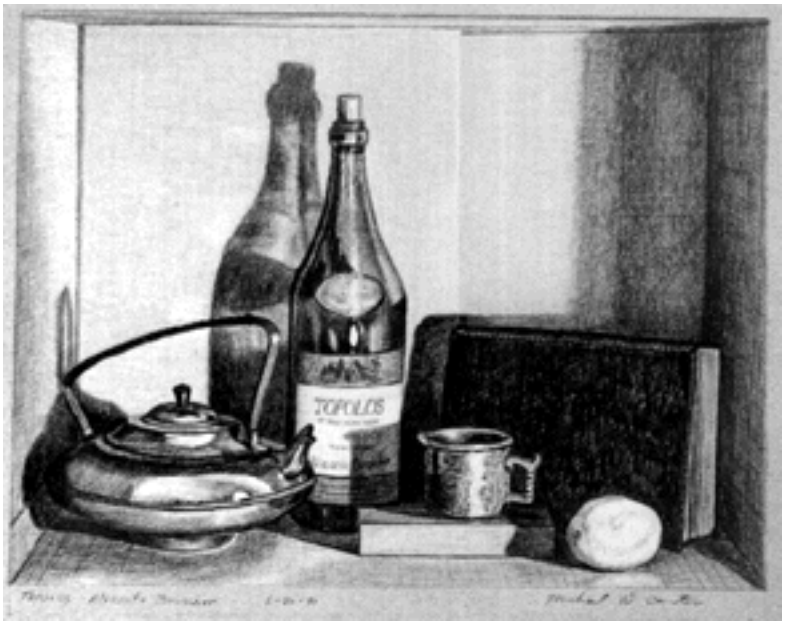
Now, when I was finishing the painting, a young man was coming up the hill on my right, pushing a bicycle or riding a bicycle, and he came around. He saw my painting, he says, man, I wish I could do that. I said, Oh, I wish I had a bicycle like that. I think he might have been the painting instructor for Boyce Park. I don't know, but the people in ESL sure didn't like to listen to me.

When I got home, we were having the Edgewood flea market. There you go. So I put some of my recent paintings, the four of them, the two green ones and the yellow one, and then the log cabin painting, which was still wet, I laid them on the terrace, on the ivy. And a friend of Melita, one of her colleagues, came by and he bought the two green ones and the Log Cabin picture and it was like fifty dollars each, something like. Certainly not enough. But the idea was that I just wanted to sell them as quick as possible. I don't know why. The idea was to paint something and sell it. And I did. Now, I wish I had the paintings.

The guy used to live in Forest Hills and either died or moved or something, and now nobody knows where the pictures are. I think they went to his daughter. So there goes my painting and then I never did any more painting.

I was so discouraged with the people, with the sale, that they didn't support me. That they walked out on me. I don't know what I was trying to do, it was like I trying to teach them. I don't know what I was doing, but I did it. I was the only one who got a picture, was the only one who did. And that's because I did all those still life paintings and I learned how to mix colors. I was used to doing a lot of drawing and I drew and painted with a brush and it was like pure instinct after that.

49 Charcoal Studies



Charcoal drawings of a still life were made in my studio at 1207. This followed another book, Painting Sharp Focus Still Likes, I think was the name of it or one of the books like that. They started from a charcoal drawing and fine detail, so my skills were honed from doing the oil paintings in that little studio and I went into charcoal drawings of still life and fine detail. Never done that before. I chose a composition and then the next picture was the result of it.

50 Topolos

Topolos still life oil painting. Margot Osborne. This is the oil painting that came from the two still life studies. The print that's in the middle of the picture shows an image of a lion and an elephant. Now, maybe you can see it, maybe you can't, but it's a positive and negative image, and that's how I interpreted the rendering of what the paper was. The finest rendering I've ever done, I had to make mixtures that were like one sixteenth of a step different one from the other on the pallet, and then I transferred them to the canvas on the second and third, maybe even fourth rendering layer.

Very little glazing was done, some was done, but only where necessary, it shows. A little bit of writing was on the cork and on the label, but I did not try to duplicate the text. But there you have paper, wood, cork, glass, cloth, copper, walls, all

sorts of things, I showed this to the head of the art department at Washington and Jefferson College. The man said that the painting was a better quality than the art gallery had on Washington Street in downtown Washington PA who's renowned artist does paintings there, and I was better than him.

51 Cemetery View

Cemetery view from the top of the hill in Monongahela Cemetery. There's two images here. One is an oil bar plane air study done on location to get the basic feel of it with color. And the other is a completely rendered oil painting that's six feet long, that was done in my studio at 1207. Nicholas Electric owns it, he commissioned it. I had to raise the price because it took too long, and I quoted too low.

6 feet long, Nicholas Electric

My sister made a visit and she made a video of me as I was painting it, and I talked about it. That's on Archive Dot Org. I later made a smaller version of a part of the picture, and that hangs at the bottom of my steps in this house. It took a long time. I took it on as a challenge to prove that I could actually paint the big landscape. And I like the subject matter. It resonated with me because I had put many of those stones into that cemetery and I knew what granite looked like and I was able to copy the granite. Exactly.

Now in my hallway. This is the small one.

52 Greeks

Greek figures from the Carnegie Museum of Art. These were done on location in the museum, I was using sight size drawing techniques, it was difficult to do because the figures are on pedestals and between pillars. So I would hold the drawing board up against the pillar and and try to match the dimensions on the figure that I saw from a distance. Of course, the figures were very large and then I would put horizontal lines onto the paper of the drawing board closer to me than the figure was.

The seated figure called Knight is outside in the courtyard and that was easier to do. I could sit away from it and it was a high level that was nice.

The story is, while I was drawing a fourth one, which I do not have a picture of, a tour went by. And one of the people in the tour was an adult, and he offered to buy the picture. How much did I want for it? I said one hundred twenty dollars. He said, I have exactly that much money in my pocket. And he gave it to me and he said he was willing to do that because he admired my effort at trying to do something, you know, in my adult years; I wasn't nearly as old as I am now. And he owned a gold mine that he was rehabilitating, and so he had a lot of extra money. So I was doing something different and he was doing something different. So that was really cool.

I have no idea who he was.

53 Caesar

Don Cesar. This is a metal sculpture. It was done by the same size drawing method. It's a shop drawing, a working shop drawing, I could actually probably work at the Ansonian studio and do shop drawings for the sculptors to make these things because somebody would have to make a drawing, the front view, side view, back, the other side view, and then sculptors would make all the pieces and put them together. So it was blocked in with sight size and that was contour line drawn like I did the drawing of the the young man in the church at a Suburban Artist's League.